

*The* NEW YORK  
**CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 28, 1918

PRICE TEN CENTS



DOLLY  
HACKETT

OPENING OF THE SEASON NUMBER



# THE HOUSE THAT NEVER FAILS YOU

Now that you have seen and heard some of the other popular songs, HARRIS is here to offer you the real heart story songs with a punch and a thrill. Each one will move an enthusiastic audience to spontaneous applause.

We lead with the American Tipperary song

## "IF YOU HEAR THEM CALLING CLANCY, HE'S MY BOY"

By LOU KLEIN

Then follow up with the only syncopated rural ballad written this year

## "BRING BACK THOSE BYGONE DAYS TO ME"

By EDDIE PORRAY

Next comes the big heart-throb story song with a purpose

## "SMILE WHEN I'M LEAVING, DON'T CRY WHEN I'M GONE"

By VICTOR HYDE

Here is the real romantic war time love song

## "UNDER the BLUE SKIES of FRANCE"

By ARTHUR J. LAMB and ALFRED SOLMAN

For the spotlight use a philosophical story with a corking melody

## "LEAVE the WORLD A LITTLE BETTER THAN YOU FOUND IT"

by JACK GLOGAU

JOSEPH E. HOWARD'S Famous Songs Used in His New Musical Revue "The Song Birds"

## "THE LIBERTY GLIDE," "HELLO GIRLIE" and "GEE WHIZ, THOSE EYES"

And by CHAS. K. HARRIS, the peer of all ballad writers are these sure fire, soul stirring song winners

## "ONE, TWO, THREE BOYS (OVER THE TOP WE GO)"

A timely patriotic march hit

A dreamy waltz love story song

## "WILL YOU BE TRUE?"

The first and only original letter song

## "IS THERE A LETTER FOR ME?"

A mother's beautiful dream song

## "WHAT A WONDERFUL DREAM IT WOULD BE"

And Mr. HARRIS' acknowledged famous patriotic soldier and sailor's prayer, the PRIZE WINNING WAR BALLAD OF ALL TIMES

## "BREAK THE NEWS TO MOTHER"

Professional copies and orchestrations in any key to fit any singer, free of charge to recognized singers only. If playing New York City, don't write but call at the office, where a competent pianist will be pleased to teach you any song on this page.

Address all Communications to **CHAS. K. HARRIS** COLUMBIA THEATRE BUILDING 47th STREET AND BROADWAY NEW YORK CITY



# The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1918, by the Clipper Corporation.

Founded by  
FRANK QUEEN, 1853

NEW YORK, AUGUST 28, 1918.

VOLUME LXVI—No. 30  
Price, Ten Cents

## HAUL RATES TO GO UP SEPT. 1ST

### TRANSFER MEN AGREE ON RAISE

In addition to paying higher railroad fares and baggage charges, and increased wages to musicians and stage hands, to say nothing of top-notch salaries to actors next season, theatrical producers will be forced to meet a sharp tilt in hauling charges as well. The new rates for moving scenery and theatrical properties are scheduled to go into effect on Sept. 1, and will be officially announced in a few days.

After the first of the month the transfer men will charge \$12 to move a twenty-foot load and \$24 to move a forty-foot load. Heretofore, managers have been paying a price ranging from \$14 to \$20 to have a forty-foot load transferred. Baggage rates will also go up, a single piece that now carries a sixty-cent charge hereafter costing seventy-five cents to move.

The new prices will be maintained by all of the transfer companies handling theatrical business in and around New York, an association which has been more or less dormant for the past few years having been brought to life again for the purpose of meeting the unusual conditions which now obtain. The association includes among its membership such long-established firms as the Allen Transfer Company, Walton Transfer, Kane's, Luker Brothers and the Globe.

A prominent transfer man in discussing the reasons for raising prices to the producer explained that teamsters who formerly received \$3.75 a day will shortly be advanced to \$4 a day. Chauffeurs' wages will also be advanced from \$4 to \$5 a day.

The price of hay and oats has also gone up tremendously, he declared, and the cost of doing business has advanced generally about 80 or 90 per cent. during the last year.

The rate for transferring theatrical stuff from New York to Stamford, Conn., a town greatly favored for preliminary openings, will be more than likely fixed at \$1.25 a mile. This, and other matters relating to the new rate schedule, will be finally decided at a meeting of the transfer men to be held this week.

There is a possibility also that it will cost more, hereafter, even to produce a "sivver," inasmuch as storage rates may also be advanced. Just how the theatrical managers will receive the new transfer rates is a matter of conjecture. One or two managers have discussed the advisability of starting an independent transfer company but so far nothing concrete in that line has developed.

The out-of-town transfer companies, it is expected, will shortly follow the lead of the big New York firms and give the prices now in effect a considerable boost in the course of the next couple of weeks.

### HIP SHOW COST \$100,000

Owing to the greatly increased prices of everything used in putting together such a show, the cost of "Everything" at the Hippodrome was placed at \$100,000 last week. Several big scenes, including the one of the lamps, were especially expensive.

### COBURN GETS "THE BETTER OLE"

Charles Coburn last week completed arrangements whereby he is to have the American rights to "The Better Ole," the play which, under the management of Charles Cochran, has had such a sensational run in England, and for the American rights of which several managers were competing. As yet no definite plans for the production of the piece have been made by Mr. Coburn, and until they are completed, it is not known whether the piece will be presented to Broadway audiences in the early or latter part of the fall.

It was said during the week that the arrangements under which Mr. Coburn obtained the rights from Cochran were the payment of a \$5,000 bonus, and \$5,000 advance on the ten per cent. royalty.

### ROTHAPFEL BECAME EXCITED

Samuel Rothapfel, director of the Rialto and Rivoli Theatres, became much excited one day last week when, meeting Howard Edel, director of the Strand, at lunch, they started a discussion regarding the loyalty of their staffs and Edel told Rothapfel that some of the employees of the Rialto and Rivoli did not speak very well of him. This evidently worried Rothapfel, for he immediately issued an order that all the important employees of the houses under his control should report to his office, where, it was reported, he intended putting them through a third degree examination in an effort to find out the ones to whom Edel referred. Later, though, the order was revoked without the examination having taken place.

### FOX WANTED OWN TREASURER

It was learned Monday that William Fox would not permit the Shuberts to place their own man in the box office of the Riviera Theatre.

The Shuberts had selected Eddie Hibben, of the Eighty-first Street Theatre, for the position of treasurer of the Riviera, which they have leased from Fox, who, until recently, had operated the theatre as a vaudeville house. Fox, however, wouldn't listen to the proposition; he wanted one of his own employees in the box office.

Sol DeVries has been put in the box office by Fox, with Jeff Brannigan, formerly connected with the Colonial Theatre, as assistant treasurer.

### THEY GUESSED WRONG

Not a few of the men who have joined the Police Reserve Theatrical Unit were badly disappointed Sunday when they read that Congress, in discussing the new draft law, had refused to exempt policemen. The news came as a considerable shock, for at least some of those who joined the unit are reported to have done so because they hoped that action upon their part, whereby they really became reserve policemen, would exempt them from serving in one of the militant branches of the Government when the new draft law was passed. Now that such a hope has been destroyed, it is possible that the membership of the unit will be decreased.

### SUES GOETZ FOR ALIMONY

Ethel Johnson, one-time wife of E. Ray Goetz, obtained judgment last week against the composer for \$576.41, representing alimony awarded her when she obtained a decree of divorce from him in a Chicago court. The amount awarded represents \$50 a week for eleven weeks. The plaintiff was represented by Attorney Edward A. Alexander, of 165 Broadway.

## THEATRICAL CLUBS HIT BY DRAFT

### ALL TO SUSPEND DUES

The eighteen to forty-five Selective Service Law will hit the half dozen or more theatrical clubs a "solar plexus" blow. While it won't actually put them out of business, the inroads that will be made into the memberships will be keenly felt. This is because all of the clubs will suspend the dues of those members who are called to the colors; in other words, will exempt such members from the payment of any and all fees during the period of the war or the term of their services.

The clubs and associations to which women are eligible to membership will not feel the effects of the draft as much as will the several "stag" organizations, such as the Lambs, Friars and others.

All of the clubs depend for existence to a considerable extent on the revenue resulting from dues. With this taken away from them, some, if not all, of them will find the going a little rough.

At the offices of the N. V. A. it was said early this week, that, although the new draft would hit the association hard, some way would be found to weather the storm. Secretary Chesterfield said that, if necessary, recourse to more frequent benefits would be made.

A large proportion of the membership of the N. V. A., as well as the Actors' Equity Association, is composed of women. This, too, is true of the Lights and one or two other organizations.

The Green Room, among others, realizes that it will be up against it when the new draft becomes effective, and an official of that organization was not at all sure that it would survive. The Green Room, it was said, depended entirely on the revenue derived from the dues of a membership of 700. This club looks for a depletion in its ranks of anywhere from 33 1/3 to 50 per cent. This number, it is believed, is liable to military service. Even a greater proportion, probably 75 per cent., come within the draft ages.

The eighteen to forty-five age limit will affect probably thirty-five per cent. of the membership of the N. V. A. As is the case with other organizations, however, an even greater percentage is within the draft age.

Of the Friars' membership, probably sixty per cent. will be affected, and this is equally true of the Lambs. The roster of the Friars' totals 1,500.

The A. E. A. has a membership of about 3,500. While two-thirds are within the draft age, only about one-third are expected to be called for service of one sort or another.

The Players, the Burlesque Club and others will also feel the effects of the new draft measure in about the same proportions.

One way to meet the unusual conditions that are bound to be imposed by the law is to increase the dues of the members who are not called to the colors. This expediency is being considered by some of the clubs in the event other ways are not found to replenish the funds of the respective organizations.

### REPORT KERN-WODEHOUSE SPLIT

Reports that all is not tranquil in the composing alliance of Jerry Kern and the Messrs. Bolton and Wodehouse were in circulation last week. None of the parties concerned had anything to say about the matter, but it was hinted in certain quarters that Bolton and Wodehouse were in search of another composer than Kern to write the tunes for the new Princess Theatre production, and the fact that Ivan Caryll was selected to write the music for "The Girl with the Gun," the new Klaw and Erlanger piece, in conjunction with Bolton and Wodehouse, was pointed out as confirming the report.

The three cornered combination of Kern, Bolton and Wodehouse has probably been the most successful trio of composer, lyricist and librettist in the history of the American theatre, their work having been very popular during the last few years.

### CLIFTON HAS TO CUT SPEECH

Instead of doing an encore to his usual act at the Palace Theatre last Monday matinee, Herbert Clifton introduced a speech in which he stated that his mother, seventy-one years of age and residing in London, had been shocked and taken into the cellar of her home during a Zeppelin raid and that he had seven brothers at one time in the war. Two of them had been killed, he said, and another one was found covered with dirt in No Man's Land after a shell explosion. He further stated that, since his arrival in this country, he had become a full-fledged citizen and is the father of two Yankee children.

The speech was a depressive moment in the performance and, as the management thought it was out of place in a vaudeville theatre, asked him to eliminate it for the balance of the week.

### GETTING BOSTON MONEY

BOSTON, August 26.—"Parlor, Bedroom and Bath," with Florence Moore, is getting the money here, having played to around \$7,000 last week, with a taking of \$1,100 for the matinee and night show on Wednesday.

The Eastern company of "Parlor, Bedroom and Bath" which A. H. Woods will put out this season opens September 2 at Perth Amboy and will play a season of one-night stands. Grae Ellsworth and Walter Perkins handle the leading roles.

### AFTER "THE UNKNOWN PURPLE"

A. H. Woods was reported Monday night to be conducting negotiations for the purchase of "The Unknown Purple" from Roland West, its author and producer. The piece opens at the Lyric Theatre within the near future. West maintains that he has already spent \$50,000 on the piece in the way of special stage and lighting effects.

### ACTOR IS AUTHOR

Bert Thomas, the author of "Under Orders," the piece with only two in the cast that A. H. Woods produced last week, is an English actor who, although doing character parts, has been devoting considerable time during recent years to writing magazine articles.

### LOEW ADDS ANOTHER TO CHAIN

DORCHESTER, Mass., August 26.—Marcus Loew has added another theatre to his circuit—the Franklin Park, which is scheduled to open September 2.



# PUBLISHERS PUT IT OVER ON VAN & SCHENCK'S BALL TEAM

**Harmony Hounds Uncover a Pitching Phenom and Brooklyn Grass Eaters Fall Easy Victims to His Curves—Bad Weather Results in Small Attendance.**

Filled with confidence over their defeat of the Actors ten days ago, the Music Publishers tackled the Van and Schenck team last Sunday and beat them by a score of six to four, in a game that contained many interesting features. Publishers did not put up quite as sensational a game as they did the previous Sunday, but, on the whole, showed considerable class.

The Van and Schenck outfit made a game fight and seemed to have a good chance of putting it over on the Harmony Hounds, until the seventh inning, at which stage of the battle one "Big" Ed Phelan went in to pitch for the Publishers. Then all bets were off. Phelan, a husky young giant who may have worked for a music publisher at some time in his career, but who doesn't particularly resemble any known type of song plugger or piano player, is a twirler whose ability would make him stand out in any old sort of company. He pitched just twelve balls during the three innings that he officiated on the mound and allowed only one hit. Incidentally, he, Phelan, struck out five men.

The other reasons contributing to the downfall of the Van and Schenck Brooklyn Grass Eaters, outside of their inability to hit Phelan's pitching, was an inclination to get excited in critical moments and throw the ball around the lot, together with a lack of judgment in base running.

The line-up of the publishers was as follows: Murphy, right field; Schoenbaum, first base; Raven, third base; Phelan, left field; Hartigan, short stop; Phelan, catcher; Le Vinness, center field; Honey, second base; Smith, pitcher. Van and Schenck: Nasher, third base; Humphries, center field; Gorman, short stop; Simpson, center field; Wolfing, right field; Schmelt, first base; Van, catcher; Schenck, second base; Sieborn, pitcher.

Jack Henry and G. Schultz were the umpires.

The Publishers got the first whack at the ball and scored a run in the initial stanza, Schoenbaum knocking a high one into center field and making a fluky home run, which, nevertheless, counted in the final reckoning just as much as if it had been of the simonpure variety. The Van and Schenck's ran up a couple of tallies in their half of the first, a timely two bagger by Gorman, and a hot liner through second and first by Wolfing being responsible for the damage.

In the third, the Publishers scored two more runs. Murphy got to first on a pass and pilfered second a moment later. Schoenbaum singled to center, and Murphy galloped home with the tying run. Phelan, the catcher, whose first and last names by the way are identical with those of the chap who pitched the last three innings for the Publishers, hit an infield bounder, which was juggled about from player to player for two or three minutes, with the result that he reached first safely and Phelan scored.

The Van and Schenck boys were not to be bluffed by a little lead of one run and lit on Sammy Smith's delivery for three or four hits, including a homer by Simpson, who knocked the ball over the right field fence. This left the score four to three in favor of the Van and Schenck aggregation at the beginning of the fourth inning. The publishers, however, tied the score again in the fifth, singles by Raven and Hartigan doing the trick.

This settled the run getting for either side until the beginning of the ninth. The publishers, who had been taking things rather easily for the better part of the game, started the ninth like a bunch of two-year-olds. Sammy Smith hit a slow one to Gorman, who threw a bit wide to first, making the baseman reach for the ball. It was close, but Sammy beat it out. Murphy sacrificed and Sammy ambled to second.

Schoenbaum, who went to bat four times and incidentally got four hits, put a wet blanket on the aspirations of Gus Van's Brooklyn Marching Club, by sending a nifty one to deep center, on which Sammy Smith scored easily.

Phelan, the pitcher who had struck out at two of his previous appearances, hit a weak one to center, which somehow or other, landed safely, and Schoenbaum, who had managed to make his way around to third by this time, meandered in with another run. The Van and Schencks were fighting every minute but seemed to have become afflicted with a mild sort of panic. This did not show so much in their fielding, as it did in their batting, the V. and S. boys apparently being hypnotized by Phelan's pitching.

The last half of the ninth offered little or no excitement. Wolfing, the first man up for Van and Schenck, fanned at three speedy inshoots and sat down disconsolately. Phelan, who relieved Sammy Smith in the seventh, wasted no time at all, allowing himself almost no pitching mannerisms. No sooner did Joe Schenck step up to the plate than a strike was registered on him, which was followed by another in jig time. Joe reached for a wide one and lifted a sky scraper to right, which Murphy gathered in easily.

Gus Van was the next man to face the business like Phelan and the Williamsburg rooters that had journeyed some fifteen miles through a labyrinth of H. subways to cheer the Van and Schenckites pleaded with him to lean on it and uphold the honor of Union Avenue. Gus did his best to accommodate his cohorts, but after a couple of vain attempts hit a high fly over the infield, and ended the agony. A box score follows:

MUSIC PUBLISHERS										
Players	A.	B.	R.	H.	O.	A.	E.			
Murphy, r. f.	4	1	0	1	0	0	0			
Schoenbaum, 1 b.	4	3	4	12	0	0	0			
Raven, 3 b.	4	1	1	2	4	1				
E. Phelan, l. f. & p.	5	0	1	0	0	1				
Hartigan, s. s.	3	0	1	2	1	3				
Phelan, c.	4	0	2	7	2	0				
Le Vinness, c. f.	4	0	1	1	1	0				
Honey, 2 b.	3	0	0	2	5	0				
Smith, p. & l. f.	4	1	0	0	2	0				
Totals	36	6	10	27	15	5				

VAN AND SCHENCK TEAM										
Players	A.	B.	R.	H.	O.	A.	E.			
Nasher, 3 b.	4	1	0	0	3	0				
Humphries, c. f.	4	0	1	1	0	0				
Gorman, s. s.	4	2	2	0	1	2				
Simpson, l. f.	3	1	1	3	0	0				
Wolfing, r. f.	3	0	0	1	0	0				
Schmelt, 1 b.	4	0	1	10	0	0				
Van, c.	4	0	0	9	3	0				
Schenck, 2 b.	2	0	0	3	5	1				
Sieborn, p.	3	0	1	0	1	1				
Totals	31	4	6	27	13	4				

Score By Innings										
Music Publishers	1	0	2	0	1	0	0	2	—	6
Van and Schenck										
Team	2	0	2	0	0	0	0	0	—	4

**SUMMARY**  
Two-base hits—Le Vinness, Humphries, Garmon 2. Home runs—Schoenbaum and Simpson. Struck out—By E. Phelan, 5; Nasher, Humphries, Gorman, Wolfing and Schenck; by Smith, 2, Humphries and Schenck; by Sieborn 8, Foxen (2), Hartigan, Le Vinness, Murphy and Honey (3). Base on balls—Off Smith 1, Simpson; off Sieborn 3, Honey, Murphy and Hartigan. Double plays—Le Vinness to Honey; Raven to Honey to Schoenbaum. Sacrifice hits—Schenck and Wolfing. Sacrifice fly—Raven. Stolen bases—Le Vinness, Raven 2. Wild pitch—Sieborn. Left on bases—Publishers 7. Van and Schenck Team 4. Umpires—Henry and Schultz. Time of game—2 hours. Attendance—500.

## MADDOCK STAGES TWO NEW ACTS

Charles Maddock, the vaudeville producer, will shortly place in rehearsal a new act for the two-a-day entitled "Getting the Money." The act is described as a "musical comedieta," and in addition to an elaborate complement of scenery will carry sixteen performers, including Frank Dobson, who will be featured. The turn will be staged at a cost of \$20,000, according to Mr. Maddock. George V. Hobart wrote the book, Ballard MacDonald the lyrics, and Nat Osborne the music. Leon Errol will put on the dances and ensembles. A chorus of ten girls, picked for brains rather than pulchritude, will play an important part in the act.

As soon as "Getting the Money" is ready, Maddock will start to produce another big act for vaudeville, called "Nature's Noblemen." This act will carry ten people and will introduce to vaudeville audiences a new tenor named Harold Lindau, said to be a "find."

## MUST HAVE DRAFT BOARD O. K.

Regulations just issued by the Canadian military authorities provide that all actors within the draft age entering Canada from the United States must produce a signed permit issued by their local draft boards granting them permission to leave this country. In the event that they are not within the draft age, they must be fortified with birth certificates or naturalization papers.

According to advices reaching New York from Canada, all those crossing the border into Canada are picked up by the authorities and required to produce credentials.

## FIND REASON WHY ACT SPLIT

Luncheon gossip among vaudeville artists about the Claridge Monday was largely taken up with discussion of the recent splitting of a well known act, the reason assigned being that the woman member had become infatuated with the manager of a side-street hotel to such an extent that her husband found it impossible to persuade her to leave the city. As a result, the act had to be split, after which he secured a new partner.

## SUES FOR THEATRE RENT

The Groll-Saks Amusement Company, Inc., through its attorney, Samuel Hoffman, of 320 Broadway, obtained judgment last week against Charles W. Groll for \$7,377.86, representing rental of the Liberty Avenue Theatre, Brooklyn.

Groll at one time owned the house jointly with the Saks Amusement Company, Inc. He disposed of his interests to the last-named corporation and later leased the theatre from his former associates.

## NEW OPERA CO. MAKES BOW

The Hughman Opera Company made its metropolitan bow last Saturday night, at Terrace Garden, when it presented, "Cavalleria Rusticana" and excerpts from "Pagliacci," "Rigoletto" and "Traviata." Mme. Jeannette Hughman is the star of the new opera troupe. Among the principals, who are on the roster of the Hughman company are: Chas. Rabri and Marie Carbone. W. W. Blundy is the manager.

## PUBLISHERS PLAN DOUBLE HEADER

The Music Publishers Stars, as the baseball aggregation which Dick Jess has taken under his wing has decided to call itself, will play a double header next Sunday at Dyckman Oval. The Piano Pounders will cross bats with the McAlpins at two o'clock and immediately after will meet the Highbridge Athletics for a nine inning session.

## BUILD UNDERGROUND CHINATOWN

An underground Chinatown, which is under construction at the New York International Exposition grounds in the Bronx, is nearing completion, and will be opened to the public shortly. It is being constructed by the G. F. Harris Show Building Company.

## FRANK MALLIA INJURED

Mallia and Bart did not open with the Hippodrome show owing to an injury received by Mallia at the last dress rehearsal. They will show their new act on September 10th.

## CASHIER SAVED FROM PRISON

Isabelle Nixon, the cashier of the Hamilton Theatre, New York, who on July 28 stole the night's receipts of the theatre, was given a suspended sentence by Judge Malone last week, after he had received many letters from former employers in Chicago urging extreme mercy for her. The woman was arrested by Thomas Rooney, of 142 West One Hundred and Forty-ninth street, manager of the theatre, at the Pennsylvania station just as she was about to leave the city.

Miss Nixon came to this city to see her brother off to France at Camp Mills. She had been here only a week when she applied for employment and got a position at the Hamilton Theatre.

One night she spoke to an employee of the theatre of soon going to Pittsburgh, and several days later when the box office was closed she suddenly disappeared. Manager Rooney remembered her assertion, and on that slender clue went to the Pennsylvania station just after the larceny with Detective Duggan and saw her buy a ticket for Pittsburgh. Her arrest followed.

## READY TO REGISTER ACTORS

Actors within the ages of 18 and 21, and 31 and 45, living in New York City, will register with Board No. 115, at the New Amsterdam Opera House, on West Forty-fourth street, between Eighth and Ninth avenues, and Board No. 158, at 126 West Forty-sixth street, when the new draft law is passed.

It is expected that Board No. 115 will register upwards of 4,900 within the ages of 18 and 45, ten per cent. or 490, of whom it is figured will be actors or affiliated with the profession.

Board No. 158 is expected to register as many, with about the same percentage of professionals, making close to 1,000 actors and other theatrical people for the two boards, which are known as the theatrical boards, both being in the heart of the theatrical district.

Chairman Charles Durbin, of Board No. 115, expects to enlist the services of several Broadway theatre treasurers to assist in the registration and facilitate the registering of theatrical people.

## RODMAN LAW ACCUSES WIFE

Rodman Law, now attached to the 212th Aero Squadron at Kelly Field, Texas, and who was formerly a "dare devil" in the movies, caused the arrest of his wife, Florence, last week, charging that she had been unduly friendly with a man who lived in the neighborhood of the Law home in Brooklyn. Law asserted that his application for a lieutenantcy has been denied because of the actions of his wife. Mrs. Law entered a denial of the charges, alleging also that her husband had struck her on the head with the butt of his revolver. Mrs. Law was held in \$200 bail for examination.

## SAYS ACTRESS DESERTED HIM

Dorothy Taylor, a vaudeville actress, is defendant in a separation suit brought by her husband last week. The couple have been living in a bungalow at Patchogue, L. I., and Clarence Taylor, the husband, declares that his wife has become so infatuated with the soldiers that she has deserted him.

Mrs. Taylor has filed a counter suit in which she charges that her husband came home one night and was so enraged at not finding her there to greet him that, when she did come home a little later, he beat her.

## "TWIN BEDS" REHEARSING

C. A. Stern, who last year had out only one company of "Twin Beds," has put two companies into rehearsal at the Irving Place Theatre to be headed by William Courneen and Josephine Saxe and Louise Bolton and Roy MacNical. Brightly Dayton and W. R. Klein will manage the companies for Mr. Stern.

## PAYNE GETS "ECONOMY" RIGHTS

Idea Payne has acquired the rights to "Economy," said to be an amusing American comedy by Theresa Helburn, for production in the Belmont Theatre.



## ARMY THEATRE STOCK MNG'RS MEET HERE

### TO SETTLE ON DEFINITE PLAN

A meeting of the stock managers of the theatrical division, War Department Commission on Training Camp Activities, will be held today in the office of Daniel Frohman for the purpose of determining the stock policy of the commission.

So acute has the transportation problem affecting the theatrical activities of the Government become, that it is not improbable, it is said, that a way out of the difficulty will be sought by substituting stock companies for the one, two and three night stand attractions that now are touring the Liberty Circuit.

The stock idea is not new to the Government. On account of the impracticability of jumping shows from the East to the far West and Southwest and the prohibitive transportation problem, stock companies have been installed in four Western and Southwestern Liberty theatres. They are those at Camp Lewis, Washington state; Camps Kearney and Fremont, in California, and Camp Cody, in New Mexico.

The experiment of stock at Camp Taylor, near Louisville, Ky., is believed to be but the entering wedge, as it were, of the installation, by degrees, of stock in Eastern and Southern camps on the now combined Red and Blue circuits.

As a result of the consolidation of the two circuits, which, up until recently, were separate and distinct routes, attractions are offered an engagement of from twenty-five to thirty-two weeks, whereas heretofore the longest engagement has been one of sixteen weeks.

At present, not all of the houses on the Liberty circuit are able to accommodate the largest attractions. In order to overcome this handicap, steps are about to be taken whereby the stages of all the Liberty theatres will be standardized. Then, too, the seating capacity of all of the houses will be standardized and those seating less than 3,000 will be enlarged to take care of that number.

### SUES FOR BROKEN CONTRACT

Rena La Costa, an opera singer, has filed a suit for \$1,000 against Maurice Golden for breach of contract. According to La Costa he and Golden entered into a contract on July 23, 1917, whereby he (La Costa) was to give his services in the opera "The Bohemian Girl," for which he was to receive \$40 weekly. La Costa says he performed his part of the agreement. On Aug. 28 of last year, so he alleges, without notice Golden cancelled said agreement and refused to be bound by it or to comply with any of its terms.

### FELIX AND PALMER FORM ACT

George Felix and Clara Palmer will be seen in a new act written for them by Harry Linton and William R. Meyers, to be known as "The Girl Next Door." Felix is well known for his pantomime and athletic comedy work. Miss Palmer was last season with "Katinka."

Lydia Barry, of the Barry Sisters, formerly with Felix, is now doing a single, and her two sisters, the Barry Girls, are now a two-act.

### BLANCHE RING TO SHOW NEW ACT

On Thursday of this week Blanche Ring will present her new act of exclusive songs at Proctor's Theatre, Newark. The songs are by George Spink, Lieutenant Davison and Santly and Bratton. William Lorraine, who conducted the orchestra for Blanche Ring on her previous starring tours in musical comedy, will act in the same capacity this season.

### LOEW HOUSES AID FIELD DAYS

Seventy-five hundred tickets for the Police Reserve field days were sold in the Loew theatres of Greater New York last week.

### "OVER THERE" UNIT LANDS

Four additional units of overseas entertainers sent to France by the "Over There" Theatre League, co-operating with the entertainment division of the Y. M. C. A., to entertain American soldiers abroad, arrived safely on foreign soil last Friday, according to cabled announcement received in New York.

The designated units and their personnel follow:

"Somewhere in America"—Elizabeth Brice, Margaret Mayo, Lois Meredith, Will Morrissey, Thomas J. Gray and Raymond Walker.

"The Yankee Doodle Five"—Billy Gould, Louise Carlyle, Gilbert Gregory, Horace Wright and Renee Dietrich.

"Tricks and Tunes"—Nella Allen, Henry Marcus and Erminie Whittell.

"All Sorts of Songs"—Amparito Farrar and Mrs. Farrar.

In addition to the foregoing, Inez Wilson and Henry Sauvain are reported to have landed safely overseas with the same contingent.

### JOHN SCHOEFFEL NEAR DEATH

BOSTON, Mass., August 26.—John B. Schoeffel, manager of the Tremont Theatre, is critically ill in a local hospital. He was stricken about a week ago, up until which time he had been in active charge of the theatre.

Mr. Schoeffel, who is seventy years old, is a veteran in the show world and has been associated with numerous theatrical enterprises, probably the most prominent of which was his partnership in the firm of Abbey, Schoeffel and Gran a generation ago. He has long been identified with the Klaw and Erlanger and Frohman interests.

### COCHRAN HAS NEW ONE

LONDON, Eng., Aug. 27.—Charles B. Cochrane will present "The Eclipse," a new play by E. Phillips Oppenheim and Fred Thompson, early in September. The play, a farce, was tentatively named "One Hour Out."

Alfred Lester, who was engaged by J. L. Sacks for the role of the Hoodoo in "Shanghai," which began at the Drury Lane Theatre Aug. 21, will, after a fortnight, be added to the cast of "The Eclipse."

### CUBA BOOKS CIRCUSES

The Diving Ringers have been booked by John Jackel for Pubillon's Circus in Cuba this winter.

R. T. Richards' Circus has been booked by Jackel for Cuba, opening in October, under the management of Sam McCracken.

The Helkists have been booked for the Japanese Park, Buenos Ayres, South America.

### FLORENCE NASH HAS NEW ACT

Florence Nash will soon be seen in a new act called "Songologue," written by George Spink and Harry Clarke. Spink will act as accompanist for Miss Nash. The bookings are being arranged by Jenie Jacobs.

### DUNHAM GETS A FORD

Will Dunham, of Dunham and O'Malley, has been presented with a Ford automobile by Eddie Foy for writing the music for the new Foy act "Slumwhere in New York," appearing at the Palace Theatre this week.

### EDNA MAY TO AID WAR

Edna May may be seen in either a revival of "The Belle of New York" or a feature film, the entire proceeds of which are to be devoted to furthering the war work of the Salvation Army.

### WHITNEY GETS DETROIT LYCEUM

DETROIT, Mich., Aug. 26.—The Lyceum Theatre, this city, has reverted to the management of Bert C. Whitney. The Lyceum was for two seasons an International Circuit house.

### "THE VERY IDEA" OPENING SET

The Buckley-Sullivan production of "The Very Idea" opens next Monday at the Empire Theatre, Syracuse.

## B'WAY HOUSES MAY CUT OUT ORCHESTRA

### MANAGERS CONSIDER QUESTION

The big Broadway theatres may eliminate orchestras entirely. The subject is now being seriously discussed, and there is a strong possibility that the plan to do so will be carried out, unless the managers and the music men succeed in getting together on the question of how many free rehearsals should be given prior to the opening of a show.

About three weeks ago traveling musicians received a wage increase of five dollars weekly. At the same time the managers asked that the musicians rescind a resolution passed at the annual convention of the Musical Union which cut the number of free rehearsals from three to two.

The musicians are not inclined to look favorably on the plan of going back to the three-rehearsal plan, and the managers, on the other hand, feel that, inasmuch as they have yielded to the musicians on the salary question, it is only fair that the musicians should be willing to concede a point on the rehearsal question.

A union orchestra may consist of as few as four men, and some of the houses, in the event that the managers and musicians fail to agree, may cut down their musicians to this number.

It is pointed out by several theatrical managers that David Belasco has not employed an orchestra in any of his theatres since the last musicians' strike some ten or twelve years ago. There are many who profess to feel that it would be an easy matter to follow Mr. Belasco's lead and dispense with musicians altogether. The Belasco plan, it is admitted, is practical enough for the houses that play dramatic shows, but altogether impossible for the theatres in which musical comedies hold forth.

Just how this angle of the matter will be handled in case the managers cut out orchestras in the dramatic houses, is problematical.

### "YES OR NO" REHEARSING

Weber and Anderson last week put a company of "Yes or No" into rehearsal with its opening scheduled for Huntington, W. Va., August 30. After two weeks of one-nighters, it will play the subway circuit.

The company will be managed by W. L. MacLain and has Marjorie Wood, Adrienne Morrison and Vera Finley in the three leading roles.

### "MY IRISH CINDERELLA" OPENS

BROCKVILLE, Can., Aug. 23.—Daisy Carleton, in "My Irish Cinderella," under the management of F. R. Schutter, opened her starring tour here tonight. She will play chiefly in the Canadian provinces. The company includes: Dorothy Pembroke, Ethel Townsend, Berkeley Haswell, Graham Earle, Edwin H. Clayton and Fred R. Hoadley.

### A. & H. GET NEW HOUSE

VANCOUVER, B. C., Aug. 24.—Ackerman and Harris have taken over the Royal Theatre, here, and opened the house with Hippodrome vaudeville last Monday. Two bills a week will be the policy, with six acts to a bill. John F. Cooke, well known coast manager, will have charge of the house.

### RATS HEARING ON TO-MORROW

The next hearing in the investigation of the financial affairs of the White Rats Actors' Union, that has been going on intermittently for the past ten months before Referee Lewis Schuldenfrei, is scheduled to be held (tomorrow) Thursday morning at 10:30.

### "DADDIES" OPENS AT STAMFORD

STAMFORD, Conn., August 26.—David Belasco presented a new play entitled "Daddies" at the Stamford Theatre, last week. The piece is a comedy in four acts by John L. Hobble and contains a plot that is quite out of the conventional run of plays of its type.

The story treats of five college men, who form a bachelor's club. Any member who marries agrees to forfeit \$5,000. Before the play is over, however, every member has been forced to pay a forfeit.

The events leading up to these payments, furnish plenty of bright comedy. The situations are of the natural sort and the action is smooth throughout. The play is particularly strong on surprises, the auditor never knowing exactly just what is going to happen next. The scenic accessories are up to the Belasco standard. This means, of course, that they cannot be improved upon.

The cast contains the names of some of the best actors on the American stage, leading roles being assumed by Bruce McRae, John W. Cope, Edwards Davis, George Giddens and Jeanne Eagels. Miss Eagels plays the part of an English girl and scores strongly in several big comedy scenes. Bruce McRae and John Cope also made individual hits with their respective characterizations.

"Daddies," while consistently humorous throughout, possesses a thread of romance that gives the proceedings a touch of the fantastic, at times. The play seems destined to make a strong impression when it reaches the metropolis.

### JEWS REMAIN IN JEWISH UNIT

Major C. Brooman White, Officer Commanding the British and Canadian Recruiting Mission, 220 West Forty-second street, New York, who is also in charge of recruiting the Jewish Battalion, a unit of the British army serving in Palestine, announced last week that all men who desire to or have joined the Jewish Battalion since recruiting began in the United States several months ago are accepted for this battalion for service in Palestine only, and are allowed, in every sense, as far as army regulations will permit, to observe religious rights and holidays and to fight under the Jewish flag until their services as soldiers are no longer required. This announcement was made because of rumors to the effect that men enlisting in the Jewish Battalion, upon their arrival in England, are transferred to British army units going to France.

### WAR CLOSES CAIRNS SHOW

DECATUR, Ill., August 26.—Following a financially successful season, the Seven Cairns Brothers, of Decatur, closed their tent show at Blue Mound last week. It is thought likely that the Cairns will suspend operations until after the war. The prohibitive cost of traveling is given as the cause.

On August 1 the railroads doubled their rates for moving private cars. The Cairns have turned over to the Government within the last four months \$2,000 in war taxes.

Following disbanding of the company, several of its members joined the colors. Harry Cairns will leave Decatur September 1 to join the 45th United States Infantry Band at Camp Sheridan, Alabama. Rolland Cairns, another of the brothers, has been a member of the band since June.

### BEN NATHAN ILL

LONDON, Eng., Aug. 22. Ben Nathan, the actor-producer, is recuperating from a serious illness which necessitated an operation. He expects to produce an act in a new play called "Bubbles" when he is fully recovered.

### WHEELING SEASON OPENING

WHEELING, W. Va., Aug. 26.—The Court Theatre will open the regular season next Friday night with Richard Carle in "Furs and Frills," who comes for three performances.

### STAGE WOMEN TO GIVE SHOW

The Stage Women's War Relief and the Knights of Columbus will give a big patriotic show at Shoreham, L. I., Sept. 1.



## "YIP! YIP! YAPHANK!" LIKELY TO MAKE TOUR OF BIG CITIES

Plans Are Ready, But Await Sanction of Major Bell, Commanding Officer—Eight Performances Bring in \$33,600 at the Century

"Yip, Yip, Yaphank," the soldier show, which is in its second week at the Century Theatre, will tour the principal Eastern cities following the close of its local engagement in the event that official sanction is obtained.

Whether or not Boston, Philadelphia, Washington and other Eastern cities will be afforded a chance to see the show that has set the theatre-going populace of New York a-talking, and has attracted the attention of more than one New York producer, depends entirely upon Major General J. Franklin Bell, U. S. A., whose official address is given as Yaphank.

The New York engagement of the soldier show has been a howling success and the warrior-actors are eager to show their wares to the theatre-loving public of other cities.

Whether Major General Bell will grant an additional extension of time sufficient to embrace a tour of half a dozen or more leading Eastern cities, is problematical, it was said early this week, but every one concerned was hopeful and even optimistic.

The cause for which "Yip, Yip, Yaphank" was put on is a meritorious one—to provide funds for the erection of a community house to accommodate the wives and mothers and other relatives of the soldiers at Camp Upton when they

visit the camp, and every one concerned was sanguine that this would move the commanding officer to grant the desired permission.

The engagement at the Century will have to end Saturday, as Al Jolson, in "Sinbad," is scheduled to open a season at that house next Monday, Labor Day. It is barely possible that the New York engagement may again be extended in order to accommodate all who will want to see the show, provided, of course, official sanction is obtained.

If permission for an extension sufficient to permit a longer stay in New York, in addition to a tour, is not obtained, then the show will bid adieu to New Yorkers Saturday night, and the embryo Thespians, according to present plans, will start for Boston, where the theatre-goers of the Hub city have taken kindly to the possibility of seeing "Yip, Yip, Yaphank."

The receipts for the first eight performances, Monday to Saturday inclusive last week, totaled in the neighborhood of \$33,600. This represented capacity business at each of the eight performances. With the same response on the part of local theatre-goers this week, and such a reception is confidently expected, it is figured that the show will play to approximately \$67,000 for the two weeks.

### NEW SHUBERT HOUSE OPENS

PHILADELPHIA, Aug. 26.—The Sam S. Shubert Memorial Theatre opened tonight with "Chu Chin Chow" as the attraction. This house, which makes the fourth controlled by the Shuberts in this city, is one of the handsomest amusement palaces in the country.

The main entrance to the house is from Broad street through a massive terra cotta archway to a vestibule of Tennessee red marble. The lobby between the vestibule and the orchestra floor is done in black and gold Belgian marble, and here is the ticket office and the elevator to the sky-scraping office building of which the theatre forms a part. The grand staircase leading from the lobby to the balcony, which was taken intact from Horticultural Hall, is of Tennessee pink marble and fifteen feet in width.

The lower floor seats one thousand. The first row of orchestra chairs are removable, making it possible to install an orchestra of upwards of one hundred pieces if desired. There are fourteen exits on this floor, with commodious lounging rooms for ladies and gentlemen.

The balcony has a seating capacity of 686 and the gallery 285, making a total of 1,971, which, with the boxes, makes a total capacity of more than 2,000.

The ceiling is a rare sample of Italian art, red, old ivory and old gold being the dominating colors. The ventilating apparatus is located above the ceiling and the cool air is forced through thousands of small holes not visible because of the colorings.

The proscenium arch is decorated with a huge painting of Comedy. In its centre is a cartouche with the initials "S. S. S." and over either proscenium box is one representing Music and the other Drama.

The stage is spacious and capable of holding the biggest of productions. It is ninety feet in width, forty-seven feet in depth, and has a proscenium opening of forty-five feet in width and twenty-five feet in height.

The back stage equipment is thoroughly up to date and includes a modern sprinkler system.

The drapings throughout the house are of maroon velvet.

The house was designed by Herbert J. Krapp and built by E. Margolies.

### "GIRL BEHIND GUN" SCORES HIT

ATLANTIC CITY, N. J., Aug. 26.—Klaw & Erlanger presented tonight at the Apollo Theatre "The Girl Behind the Gun," a Bolton-Wodehouse-Caryll composition, with Donald Brian as its particular star. This new play is marked by a quality that is becoming strange to the musical comedy stage. It is done in a form closely resembling operetta, at times falling easily and gracefully into that style. The music of Mr. Caryll is far beyond average, and is of that nature which bears of hearing it over and over again.

Wodehouse and Bolton once more have written well and charmingly and a particularly happy note was struck in the lyrics. Of the music the "Love Waltz" by far stands out from the score as the best, followed closely by "The Girl Behind the Gun," both winning encore after encore. It was in the "Love Waltz" that Donald Brian shone. With less voice than of old, Mr. Brian nevertheless sang his way into favor with the audience, completing his victory with his dancing.

Wilda Bennett and Ada Meade sang delightfully, and Jack Hazzard furnished comedy of the infectious sort, appealing and clean in every particular. Others in the notable cast were Frank Doan, Burt Gardener, Eva Francis, John E. Young, Virginia O'Brien, Florence Delmar, Elaine Palmer, C. Issy Sewell and June White.

"The Girl Behind the Gun," to judge from its reception tonight, will soon charm New York audiences.

### SOLDIERS TO BE MINSTRELS

The Eighth Coast Artillery Corps will put on a minstrel show in connection with the forthcoming Fourth Liberty Loan campaign. Sergeant W. W. Cervantes is managing the affair.

The initial performance will be given in the armory on September 20, after which date the troupe, accompanied by speakers, will appear throughout the city in behalf of the drive. The proceeds will be divided among the companies participating.

### GARDEN CONCERTS START SUNDAY

The Sunday night concerts at the Winter Garden will be resumed September 1.

### ACTORS RETURN FROM FRANCE

The "Baby Mine" and "The Circus Girls" companies have returned from a six months' tour of France, where they toured the Y. M. C. A. huts. Robert Taber, Mary Young, Theresa Dale and Ivy Troutman constituted the cast.

The troupes played "Y" huts, trenches, fields, hangars and hospitals. Soldiers who constituted their audiences were seated in trees or sat on the ground; in some instances benches and tables were converted into stages. The actors say they never played to more appreciative audiences.

In Chalon-sur-Marne a show was given in a hut that was minus a roof. Because an air raid was expected at 8.30 o'clock, the Americans circumvented the Huns by staging the performance at 6.30. Eighteen hundred soldier-auditors hung from the rafters, or found vantage points on canteen counters and on chairs.

In addition to "Baby Mine" and "The Circus Girl" the troupe put on several one-act playlets. The nearest the actors got to the front was four miles.

### AGED ACTORS STAGE COMEBACK

An entertainment staged by ten aged inmates of the Actors' Fund Home on Staten Island, for the soldier boys stationed at Camp Wadsworth, last Friday evening, proved that it is quite an easy matter for a Thespian to "come back."

Among those who appeared and quickly proved that age had not impaired their efforts to entertain an audience were: Nannie Cotter, Fiddles Mortlock Page, Zittella Flynn, J. Leslie Gosin, Wm. Payne, Wilfred G. Reynier, Alice E. Adams, and Louise Plunkett Hart. The show was voted to be one of the best they had seen in a long time, by the soldier boys.

### FLORA FINCH TO PLAY VAUDE

Flora Finch, the motion picture star, for a long time associated with the late John Bunny, will return to the stage in "They Can't Be Cured," a travesty, by Horace Mortimer, publicity director of the Orpheum Circuit.

"The Age of Efficiency," written by Mortimer, in collaboration with Corporal Milton Hochenberg, will go into rehearsals this week. Mabel Bardine, now working in films, will return to vaudeville to star in "Efficiency." Carlyle Moore, author of "Stop Thief!" is staging the act.

### "TIGER ROSE" TO MOVE

"Tiger Rose" will move from the Lyceum Theatre to the Manhattan Opera House beginning Labor Day, the removal being necessitated by arrangements made more than a year ago for the appearance of Otis Skinner in "Humpty Dumpty," a new play, at the Lyceum.

"Tiger Rose" will close at the Manhattan after four weeks, after which it will start a tour of the principal cities of the country, with Lenore Ulric heading the present cast.

### SARAH PADDEN CHANGES ACTS

Instead of appearing in a new sketch entitled "Just a Bit Pink," this season, Sarah Padden will open at the Palace Theatre, Chicago, next week in "The Eternal Barrier," written by Tom Barry, in which she will appear over the Orpheum circuit the coming season. "The Eternal Barrier" is a dramatic recitation, with action worked out by way of light effects and gives Miss Padden a new opportunity to gain recognition as a dramatic star.

### MARGARET MAYO UNIT LANDS

Margaret Mayo and her unit have arrived safely overseas, according to cabled advices reaching New York last week. Miss Mayo, with her unit, was sent to France by the Y. M. C. A. to help entertain the American soldiers.

### MORGANSTERN TO BOOK THREE

C. W. Morganstern will book the Sunday concerts this season at the Star and Gayety, Brooklyn, also at Dixon's Third Avenue Theatre. Each house will start Sunday, Sept. 8.

### "SOMETIME" WINS FAVOR

ATLANTIC CITY, N. J., Aug. 26.—Rudolph Friml added one more triumphant score to his list tonight when Arthur Hammerstein presented for the first time "Sometime," a new musical play with book and lyrics by Rida Johnson Young. Friml's music literally swept the big audience off its feet and, despite some noticeable weakness in the telling of the story, the play made an impression of the most favorable kind.

The story itself is rather simple and very pretty; love trampled under pride, vain regret and ultimate happiness form the basis of a tale told in a way somewhat novel to musical comedy. The story (her story) is told by a favorite musical comedy star while in her dressing room, and the scenes represent in action the story she tells, in the pauses, reverting always to the scene in the dressing room.

The story requires pruning, the cutting out of a few extraneous scenes and unrelated ramifications which interrupt the continuity, but this is only a matter of judicious elimination.

The costuming and scenic effects were pleasing. The chorus was rather short on voice, its amplification tending rather to form and beauty. It managed very nicely and succeeded in getting a generous hand.

It was in the score the play excelled. Mr. Friml has composed with his usual depth of feeling and melodic beauty. He has seemed to sense the atmosphere with which the piece is clothed.

No number rightfully can be said to lack charm and verve. But it is in "Sometime," the big song of the score: "Keep On Smiling" and "No One But You" that the great musical moments of the play are struck. Whistling and humming were the order of the evening as the audience departed.

Audry Maple sang the leading role, with Frances Cameron and Mae West as seconds. Miss Maple's singing and acting won her the house without question. Others in the cast were Herbert Cortell, John Merkl, George Rosener, Charles De Haven, Fred Nice, Mildred Legue, Hallen Mostyn. With some very slight readjustments "Sometime" is due for a Broadway run.

### "ONE OF US" NEAR READY

"One of Us," a play by Jack Lait and Joseph Swerling, Chicago newspaper men, will head the list of Oliver Morosco attractions, opening at the Booth Theatre on Labor Day. "One of Us" is a comedy of metropolitan life.

Bertha Mann will have the leading role. She only recently closed a long engagement at leading woman in Morosco's producing company in Los Angeles.

"One of Us" had its out-of-town premiere at Long Branch Monday night.

### SUES RAILROAD AND CIRCUS

ALBANY, N. Y., Aug. 26.—Papers were filed in the County Clerk's office at Troy, N. Y., last week in an action begun by Archie Goodrow against the New York Central Railroad Company and the Carl Hagenbeck & Wallace Circus Company.

Goodrow sues to recover \$25,000 damages for the loss of an arm at the railroad freight yards on June 6 last, at which time he was in the employ of the circus.

### LUNA PARK EXTENDS SEASON

For the first time in the history of Luna Park, the Coney Island resort will not close its season Labor Day, as has been customary, but will keep open another month, closing Oct. 1. The present has been the most prosperous season in the history of the resort.

It is probable that other large enterprises on Coney Island will follow suit, which means that scores of small operators will remain open for another month.

### IT WASN'T THE FULTON

Through an error it was printed recently that the management of the Fulton Theatre, Brooklyn, had been hauled to court by several actors in an effort to obtain their salaries. The house in question was not the Fulton but a smaller and less important house, the word Fulton only having crept in through a typographical error.



# VAUDEVILLE

## FEW HOUSES ARE RE-DECORATED THIS YEAR

### INCREASED EXPENSE THE CAUSE

The opening of the new vaudeville season will show that but few houses have been re-decorated or re-furnished this year.

In past seasons it has been the custom of the heads of circuits to re-decorate their houses during the Summer months. Large sums were spent in having the houses repainted, enlarged and added to in every way. New conveniences were often installed and old discomforts remedied.

This year, however, everything is different. There are scarcely a dozen houses in New York that have undergone repairs or renovation. The houses that have been or are being re-decorated are: Keith Circuit—Alhambra; Moss Circuit—Hamilton and Flatbush, which are already finished, Prospect, now being done, Jefferson, also in the process of renovation, Regent, already finished; Loew Circuit—Greeley Square and Circle. Proctor's Fifty-eighth Street is also being overhauled.

Expenses of amusement enterprises have increased about 100 per cent. during the past year, and every unnecessary item has been eliminated. The heads of the circuits have undoubtedly figured that they could do just as well without adding anything to their already swelling expense accounts, and so dispensed with extensive re-decoration plans.

### MLLE. DAZIE IS BOOKED

Mlle. Dazie has been booked over the Orpheum circuit opening at San Francisco for two weeks September 1st. M. Bonnie, the male dancer in the act, is compelled to report back to the Metropolitan Opera House on September 1st and his place in the act will be taken by Alexander Kobleff who recently appeared in vaudeville with Albertina Rasch.

### BIG TIME ACTS ARE BOOKED

The following acts have obtained routes over the Orpheum Circuit for the coming season. Imhoff, Conn and Coreene, "Dream Fantasies," Hobson and Beatty, Ramsello and Deyo, Bennett Sisters, "Somewhere in France," James Watts and Company, Wilson Aubrey Trio, Cervo and Brencks Models. They were booked by Max Hayes.

### NEW LOEW HOUSE NEAR READY

The Metropolitan Theatre, Brooklyn, a new Marcus Loew house, will open some time this month. It will have a seating capacity of 4,150 and is understood to be the largest vaudeville and photoplay theatre in the world, as well as the handsomest.

### WILSHIN BOOKING "NOWADAYS"

"Nowadays," a new act booked by Charles Wilshin, employs the services of four women who play the roles of a letter carrier, a police woman, a conductorette and a firewoman. It played the Twenty-third Street Theatre the first half of this week.

### BIERBOWER HAS NEW ACT

"Pretty Baby" is the title of a musical comedieta which Charles Bierbower is producing the last half of this week at the Fifth Avenue Theatre. It has a cast of 25 people.

### ENGAGED FOR SHOW

Crawford and Broderick, a vaudeville team, have been engaged for "The Kiss Burglar." A successor to Fay Bainter has not been chosen.

### CHANGES IN BILLS

Harry Tsuda replaced the Mercedes Sisters on the bill at Keith's Jersey City Theatre the last half of last week.

The Three Bullowa Girls replaced the Youngers on Pantages time in Minneapolis, Minn., last Sunday. The Youngers are booked in for September 15.

Helen Moretti was added to the bill at the Pantages Theatre, Minneapolis, Sunday.

Wallace Galvin and company replaced Violinsky and company on Pantages time at Minneapolis, Sunday.

Doranto replaced Lucy Gillette on Pantages time in Vancouver, B. C., last Sunday.

Jessie and Dollie Miller replaced Jean Melville on Pantages time in Vancouver, Sunday.

Bob Mills substituted for George Jessell at the American Theatre the first half of last week, although Jessell's name appeared in the announcement cards.

### LINCOLN, UNION HILL, REOPENS

UNION HILL, N. J., August 24.—The Lincoln Theatre opened this afternoon its third season under the management of K. T. Marvin, with Fred R. Willard, resident manager.

The features of the opening bill were Aaron Hoffman and A. L. Lewis in "Hit the Trail," The Eight Black Dots, The Hippodrome Four, The Three Koscher Girls, Bradley and Early and Marty Brooks Musical Tab, "The Owl," Grace Valentine in the "Unchastened Woman," being the feature picture. The bill for the first half of next week will include Joe Woods' big musical comedy with 26 people, entitled "The Mimic World."

### WAR REUNITES VAUDE. TEAM

TRENTON, N. J., August 26.—Christopher McTamney, former member of the Flying Martins, acrobats, a survivor of the torpedoed *Arabic* and now a sergeant with the American Expeditionary Forces overseas, has been "re-united" with John Olschewski, one-time vaudeville partner. McTamney enlisted in the aviation corps and Olschewski cast his fortunes with the infantry and subsequently they lost track of each other. The two met in France recently.

### RAILROAD FARES SOAR

Actors who play the Pantages and Orpheum Western time will have to pay an increase of \$9.81 in the railroad fare from Minneapolis, Minn., to the Coast and back to Kansas City, beginning October 1. Announcement to this effect was made by an official of the New York "Pan" offices Monday.

### WEBER REVIVES PLAYLET

"The Lincoln Highwayman" is again being put out by Harry Weber with Wm. L. Gibson, instead of Paul Dickey in the leading role. The rest of the original company, including Inez Plummer, is retained for the act which breaks in the last half of this week at the Greenpoint Theatre.

### KLEIN PRESENTING NEW ACT

Arthur Klein has a new trench act called "Somewhere with Pershing," which will have its showing next week at the Alhambra Theatre. This act was in one of the scenes in Norworth's production of "Odds and Ends" last season.

### PRODUCTION SIGNS ACT

Layman and Cling, dancers, who achieved prominence in "Flora-Bella," have been added to the cast of "Fiddlers Three," the operetta which will open at the Cort Theatre Labor Day.

### MISS BRAUN HAS NEW ACT

Margaret Braun and her "Four War Widows" will be seen in a new act at the Fifty-eighth Street Theatre the last half of this week.

## BEACH AND PARK THEATRES HAD BAD SEASON

### SCARCITY OF MEN THE CAUSE

Owing to the fact that the draft had taken away the chief spenders at Summer parks, the season just drawing to a close was a disastrous one.

The theatres at the various beaches such as Atlantic City, Brighton, Rockaway and Coney Island, have also suffered on account of the heavy expenditures they were under and the reluctance of those who were at the beaches or parks to attend without their usual male escort.

The vaudeville theatres in the parks lost money, although theatres in cantonments met every deficit and showed a profit on the Summer season, having found a patronage seeking amusement and willing to pay for it in cash or in the form of Smilage books.

Vaudeville at the beaches has shown the managers that an indoor attraction is hardly worth while as long as the younger element is in the draft or worrying about it. The situation was further burdened the last season by managers insisting on cutting the salaries of acts at the beaches.

### ACTS GETS BOOKINGS

Sam Baerwitz has booked the following acts for tours over the Loew time next season: "Little Miss Up-to-Date," "Don't Lie to Mamma," "Sherman Was Wrong," "Flirtation," "Whirl of Girls," "Revue de Vogue," "World in Harmony," Johnny Small and the Small Girls, Burke and Burke, Valanova's Gypsies, Fields and Wells, "The Golden Bird," Billy King and Company, Jos. K. Watson and Strassle's Animals.

### PALACE BILL SWITCHES

The bill at the Palace Theatre this week is changed at matinee and evening performances daily. The Foy Family act is on second after intermission at the matinees and closes the first part at night in order to allow the Foy children to get home early. The Foy act alternates with Sheehan and Regay at the afternoon and night performances.

### MME. DOREE HAS NEW ACT

Mme. Doree's Allied Songbird Company is a new musical singing act which will appear on Poli time this season. The company includes Florence Ashley, lyric soprano; Beatrice Osgood, soprano; Florence De Mar, contralto; Estelle Mount, mezzo; Margaret Dougherty, dramatic soprano; Paula Reynolds, violinist, and Rosaria, harpist.

### "THE NEW MODEL" READY

"The New Model," with Hal Weber featured and produced by Harry Sauber, will start its second years' bookings Monday at the Majestic Theatre, Paterson. Sauber also has a new act entitled "Her Coming Out" in rehearsal. It features Lura Lawrence, has six girl principals and no chorus.

### BOOKED BY EXPOSITION

Bud Snyder, Joe Melino and Company, comedy bicyclists; the Three Bennett Sisters, Thomas and Mae Quincy, fancy divers, and Dorothy Root, soprano soloist, have been booked for the New York International Exposition, in the Bronx, for the current week.

### "THE LOVE FARM" BOOKED

"The Love Farm," the Harry Sauber act, has been booked for fourteen weeks starting next Monday.

### LIGHTS BANQUET TINNEY

The Lights Club tendered Frank Tinney a beefsteak dinner at the Pigs' Club one evening last week. E. A. ("Manny") Manwaring acted as master of ceremonies and introduced the guests of the evening. Following the dinner, the entertainment committee of the Lights, of which Manwaring was chairman, put on a show, the feature of which was a sketch entitled "Every Member," in which practically everyone present had some part.

The Lights also celebrated the return to New York of Victor Moore, who has been playing in Chicago all Summer, with a beefsteak dinner at the Pigs' Club last (Tuesday) evening. Among those present were Mrs. Moore and the wives of a number of the members of the Lights, the bars being let down for the occasion and women admitted. The Tinney affair was a strictly stag occasion. "Manny" Manwaring acted as toastmaster and presented Moore to those present, making the presentation in verse especially written for the occasion by Humorist Harry Breen. Several novelties were introduced during the evening.

Last Wednesday night the Lights celebrated "Old Fashioned Night," an annual event, at its clubhouse. Everything was in keeping with the designation—costumes of the ante-bellum period were worn, nothing but old songs were sung and the jokes "perpetrated" by various Lights were old enough to vote. The Virginia reel and the quadrille were among the dance numbers.

The Lights will give a show at the American Theatre, in Freeport, next Friday evening for the benefit of the Woman's Committee on War Activities. The bill will be headed by Frank Tinney and son and Victor Moore and daughter.

The club will hold a three days' celebration next Saturday, Sunday and Monday (Labor Day) at its clubhouse. Monday night has been designated "lucky night," upon which occasion prizes will be awarded for the best numbers done by members.

Preparations have been begun for the annual New York City show of the Lights which is now scheduled for the middle of September.

The Lights put on a show at the base hospital at Mineola for the entertainment of wounded American soldiers returned from overseas, last Friday night. Those who appeared were Williams and Wolfus, the Leightons, Shannon and Ennis, Helen Ely and Harry Puck, Jack Boyle, Chuck Haas, Whiting and Burt, Virginia Whiting, Charles Middleton and Al von Tilzer.

### CAMPS RE-BOOK MERCEDES

Mercedes and Company closed a tour of the Liberty theatres last Monday night and have been booked for a return tour beginning the middle of September. The company is being reorganized and enlarged.

Other acts in the combination are Fisher, March and Company, Senorita Octavo, the Great Johnson, Finn and Finn and the Dunn Sisters.

### "BON BONS," NEW ACT, OPENS

"Bon Bons," a musical girl act featuring Harry Weston, opened Monday at the Lincoln Theatre, at Union Hill, N. J., preparatory to a tour of United time. It was written by Earl Lindsay and is being produced by Herman Becker.

### NEW PRODUCING CO. APPEARS

The Mode Producing Company, with Charles E. Robinson as manager, incorporated and opened offices last week in 220 West Forty-second street. Vaudeville acts are to be staged and handled by the new office.

### SHERRI HAS NEW ACT

"That Hat Shop," a sixteen-people musical girl act, will be produced shortly by Andre Sherri. It was written by Earl Lindsay.



# VAUDEVILLE

## PALACE

The show was opened by Asahi and company, who offered a mystifying act which was mildly entertaining. They do illusions at the opening, then a thumb trick, a Japanese novelty, and finish with their well known water trick, in which everything, apparently, becomes a fountain.

The Le Grohs return after an absence of four years from this theatre with their remarkable contortion novelty. There are two male members in the act, a slim one who need not acknowledge any one as his master when it comes to contortion, and a stout one, who does several tricks that are surprising. A girl is the other member of the act, and she does a routine of fast contortion and acrobatic feats in great style. The slim member of the act is really a marvel, and the act stopped the show in the second spot.

Ames and Winthrop have endeavored to make a rank departure from the usual man and woman act, and are offering a conglomeration of high brow talk and low brow travesty with fair success. The opening talk about "fairies," which acts as a prologue, could be eliminated, allowing them to go right into their first number that describes a song and dance as done before the Civil War. An Indian number is next offered in which a line of nonsensical chatter gets laughs. An Indian dance of the noisy kind is done to Russian music. A travesty whereby "Nero" calls up "Civilization" on the 'phone, is the last number, and the talk here is too high brow. A patter song and dance built around the recitation of "Gunga Din," took the act off nicely. The material in the act is scintillating, but it lacks a punch in the delivery.

Herbert Clifton enters dressed as a "Biddy," and sings a ballad in which he shows a peculiar freak voice to good advantage. He does several comedy bits in the number and returns dressed in an evening gown to sing a popular rag time song, in which he loses his hat and shows the folks that he is wearing trousers. The curtain is then raised and he sings Tosti's "Good-Bye" in the best prima donna fashion. After that he enters dressed in an exaggerated peacock affair, which he removes to sing a popular novelty song that went over great.

Sheehan and Regay next offered a dancing novelty, which is reviewed more fully under "New Acts."

After intermission, Ernest R. Ball and Maude Lambert offered their familiar piano and singing specialty with all new songs. Ernest Ball has now developed into being a good comedian at the piano and wins many laughs. The act opens with Ball rendering a ballad in his best style, and then Miss Lambert enters and they do a popular song. Ball next announces a new war song he had written for the boys at Fort Totten. It went over very big, and then a comedy Irish number was nicely handled by both. Ball played a medley of his past successes, and the act finished to a big hit with Miss Lambert's rendition of a new ballad.

Eddie Foy and Family are offering an act called "Slumwhere in New York," which is reviewed under "New Acts."

Van and Schenck are in their second week, and open the act with a ballad. They then do an Irish number, and Van sings a Hebrew comic, after which Schenck sings a new ballad. They then do double Italian numbers in their familiar manner and finish the act with a new song about "jam making time," which went nicely. The act scored in quick style in the nine minutes shown.

William Edgirettu and his wife offered "The Act Beautiful," in which they put on display an array of artistic poses in white in which a big white horse and several nicely trained dogs are shown. The act held excellent attention in the closing spot and scored artistically.

S. L. H.

## VAUDEVILLE REVIEWS

(Continued on pages 9, 31 and 33)

### RIVERSIDE

Bollinger and Reynolds, man and woman, in a wire act, opened the show. The act is billed "Fun on the Wire," but there is little fun in the offering, as most of the comedian's bits have been done innumerable times. He is a fairly clever wire performer, however, and is ably assisted by the young lady.

Donald Werr, an amateurish appearing young man, and Effie Weston, a young woman of pleasing personality, sang several songs and danced vigorously. The act was well received, due more to the intensity of their efforts than their ability.

Bostock's Riding School, an excellent circus riding act, did well in the third spot. The riders went through their tricks with speed and grace and the act ended with a contest of amateur riders invited from the audience. Of course three were plants, but the performance was improved greatly by the unexpected appearance of two husky soldiers who volunteered and amid much applause learned how circus riders are made. One of the men in uniform easily won the watch offered for the best performance.

Ben Ryan and Harriette Lee found many friends in the Monday afternoon audience and in consequence all of their comedy bits went over in excellent manner. The dancing at the conclusion of their performance carried them over to a big success. They have returned to their old "Hats and Shoes" act which they have been presenting for several seasons.

The Barr Twins, assisted by Grace Doro at the piano, have one of the most attractive singing and dancing acts vaudeville has witnessed in some time. The girls are excellent dancers, sing well, and their offering is dressed and mounted in a fashion which would do credit to a big producer. The beautiful and fashionable costumes worn by the girls aroused much favorable comment. Grace Doro, who furnishes the accompaniments, is an excellent pianist and adds much to the act's value. Her rendition of the Rachmaninoff "Prelude" was exceptionally good.

Dolly Connolly, with a repertoire of new songs by Percy Wenrich, opened after intermission and scored one of the big hits of the bill. Miss Connolly has, with one exception, the best repertoire she has ever offered in vaudeville, and her songs were keenly enjoyed. The "That's a Man" number, a sort of receipt in rhyme for the making of a man, for some reason does not seem to fit, and from the many songs which Miss Connolly knows a substitute could easily be found. A little more care in the matter of her enunciation would also help to bring out the points in her numbers to better advantage. Arthur Rule, her accompanist, played an instrumental version of "The Long, Long Trail" excellently and for an encore Miss Connolly introduced her husband, who played the choruses of some of his best known song hits, and Miss Connolly sang them better perhaps than any of her other numbers.

Eddie Dowling followed and scored big with his comedy stories and dialect bits. It seems as though the act would run better if he eliminated the "Belgium Boy" recitation, a pathetic story of the great war, but comedians delight in their ability to draw tears to the eyes of those who have been laughing and Dowling is no exception. He has a remarkable collection of dialects and after giving the audience an opportunity to express its desires, he gave an exhibition of a half dozen, done in a manner which aroused much laughter and applause.

Joseph E. Howard and his Song Bird Review, a pretentious musical and spectacular production, closed. It will be further received under "New Acts." W. V.

### BUSHWICK

The pictures opened and were followed by The Ramsdells and Deyo, a clever trio of steppers, who did well, although the music at times was a few bars ahead of the dancers. Muriel Deyo is a new addition to the act and an improvement over her predecessor. William Ramsdell executed a dance on his toes that won much applause. The offering did well, considering the early position.

Jimmy Casson and the Sherlock Sisters are a well blended combination of singers and dancers. They open with a Chinese number, then offer popular songs that are excellently delivered and received deserved applause. Casson sang a comedy song that proved conclusively that he knows the art of song rendition. The girls make a few changes and look well at all times. The act can hold down a more important spot in the best vaudeville houses.

Marshall Montgomery received a reception on his entrance. With the capable assistance of Edna Courtney he managed to score one of the big hits of the show. He is a good performer and has learned many tricks in showmanship which he uses to advantage. At present, the weakest spot in the act is the ballad. The number is old and there are many other songs on the market that will fit the ventriloquist better than the "Letter" war song. The whistling and comedy were heartily enjoyed.

Ann Gray pleased some of the patrons, but the majority did not warm up to the harpist and singer. Her routine is badly placed. The "Calling Me" number should have closed the act, but instead she sang "Rose Marie" and bowed off with only a few applauding.

"The Only Girl," a condensed version of the show of the same name, proved to be one of the best miniature musical comedies that has played a vaudeville theatre in many seasons. The act is splendidly put on and contains real comedy and splendid music. The cast of ten worked hard every minute the act was in view, although it held the stage for fifty minutes. Henry Bellit surely spared no expense when he produced this act, as it is entertaining, has beautiful wardrobe and principals who can sing. "The Only Girl" is good enough to headline, anywhere.

Violet Dale impersonated stage favorites to excellent results. Five stars are mimicked and after each one much applause was in evidence. The Lenore Ulric bit was the best. For a finish she offered an original Hindu Crystal song and poem that contained a description of what the Allies think of the Kaiser. Miss Dale is an excellent elocutionist and has an act that will be welcome on any bill.

Hugh Herbert is featured in "The Question," an act played last season by Sam Mann. He portrays the character of the roamer who makes everybody happier in a true vein. His performance differs somewhat from Mann's, as Herbert plays the role for comedy passes only. The pathos is entirely eliminated. Winifred Wellington and the balance of the cast did admirable work. Herbert got all there was in the act and scored heavily at the final curtain.

Cooper and Ricardo were up against a tough proposition, as it was five-thirty when they appeared. The going at first was rough, but after a while they picked up and rang up a huge hit. Miss Ricardo is genuinely funny and is a pocket edition of Fanny Brice. Cooper sang a ballad which was applauded, but uses too much energy in its rendition. A comedy song by Miss Ricardo was the big punch of the act.

Robbie Gordone closed the show with artistic poses. She is a shapely beauty and each pose brought forth applause.

J. D.

## NEW BRIGHTON

The Gladiators opened the show with a remarkable exhibition of strength and agility.

Rives and Arnold have an act that is rough in some spots and excellent in others. Some of their material is bright and snappy, and some of it draggy and monotonous, with the result that the audience did not know whether they liked them or not. They are supposed to be drummers who meet in what is supposed to be a waiting room, and start discussing their respective home towns. Then follows the usual love-making, with a very poor "wedding" finish. The act needs bolstering in places. They scored a fair sized hit.

Santi, "the girl with the wonderful arms," assisted by Alta Krom, a soprano, was on in number three position. She offers two dances, both Oriental and rather lengthy. At the opening, Miss Krom is seen standing at the head of a flight of stairs, while Santi, as a slave girl, attends her. Miss Krom sings a number, and then Santi does a Persian dance. Miss Krom then sings two solos while Santi changes her costume. The last number is "The Cobra Dance of Death," with a fall down the steps for a finish.

Bob Hall, the extemporaneous fellow, followed her. He sings his songs as he goes along, making up the words to fit the theme. He worked hard and scored a decided hit on Monday afternoon, not failing in one request. The last one, "To Tell With the Kaiser," came as a surprise and took the house by storm.

Ralph Dunbar's Tennessee Ten seemed to have lost something they possessed last year. The act moves too slowly and is below the usual Dunbar standard in many ways. The jazz band was "here," all right, but the leader was not. He didn't dance well and his directing was rather poor. The act needs a whole lot of speeding up before it can compare with last year's offering. The two girls in the act might just as well not be there for all the good they are to the turn.

Marie Nordstrom, a vivacious blonde, with lots of pep and personality, opened after intermission. She is offering an act called "Let's Pretend." She opens with a number called "The Love of the Hook and the Eye." Her second is one in which she shows the attitude of a woman who disapproves of her husband's poker playing as long as he loses. "Mary's Hats" is a cleverly written number, which Miss Nordstrom put over in fine style, with the aid of several hats. The last number is one in which she shows how an actress teaches her husband how to dance during the play and at home. She scored a large hit, and richly deserved to, for she works hard and puts her entire ability back of each number.

Senor Westony, in white, with a red waistband and tie, and having all the appearance of a newly landed foreigner, followed her. Westony is a clever showman, besides being a very good pianist. He opens with an imitation of a full symphony orchestra. He then plays a number composed of the national airs of Great Britain, France and America. Three popular tunes at the same time and an excellent rendition of two ragtime numbers complete the act. Westony employs a dialect in announcing his numbers which is so cleverly done that it fooled the audience completely. He scored a very large hit.

"The American Ace" was the hit of the show. This patriotic playlet has a punch and swiftness all its own, due to the excellent work of Taylor Granville and Laura Pierpont, who are featured. The story deals with the adventures of an American "ace" in France and gives him ample opportunity to help thwart a dastardly plot, destroy a German army and win the love of a beautiful French girl. The act scored tremendously. S. K.



# VAUDEVILLE

## ROYAL

Hector, an unusually well trained dog, opened the show with a remarkable exhibition of almost human intelligence. He was a solid hit in the spot, for the audience seemed to appreciate his work to the fullest extent.

Bissett and Bestry, in the usual woman, number two spot, singing and dancing act, followed. The boys are clever dancers and more or less pleasing singers. They offer a routine of solo and double stepping, including several eccentric numbers. They have a very neat act and scored a good sized hit.

The DeWolf Girls, in a dainty musical act, entitled "Clothes—Clothes—Clothes," were on in number three. The act is intended to show the difference in the way the girl of yesterday dressed, and the way the girl of to-day dresses. There are six numbers, each representing a different part of the day. The music of the act is catchy, the songs well written, the girls sing and dance well; and, all in all, the act is a first-class offering.

Adrian and his company of four, in their hokum act, of which the little Italian singer is the real feature, were number four. They went through their usual routine of nonsense and singing, much to the amusement of the audience, which applauded their every move thunderously. Strange but true, they scored one of the real hits of the bill.

Nonette, the singing violinist, was the fifth act on the bill. She opened with "Bring Me a Rose From Your Garden," singing and playing the piece. Her second was an unaccompanied violin solo, which was followed by a popular war ballad, rendered in the same way as her first number. While she exits to make a change, Dave Jordan rendered a piano solo. For the next number by Nonette, the Flamingo colored cyclorama parted, revealing a gypsy scene with Nonette, apparently, just stepping out of a Gypsy cart. She then offered "Romany Life" on the violin and vocally. A medley of popular airs, semi-classical and ragtime, followed. She scored a very large hit and had to respond to an encore, for which she rendered an old-time war ballad on the violin. Nonette is a clever performer and her numbers are well chosen.

Lilian Fitzgerald opened intermission with her comedy offering de luxe. She opens with a chatter song in which she gives her impression of her grandfather singing an old Irish song. Then she showed how two girls, coming from different localities in the city, would act when asked for a kiss. She then exits to make a change of costume, while Clarence Senna, her accompanist, plays a ragtime number on the piano. He was encoored for this and responded. Miss Fitzgerald followed with her impression of a French soubrette and emotional artist. While she is effecting a further change of costume Senna played another solo which was received in the same manner as the first. Then Miss Fitzgerald imitated an Italian prima donna singing in grand opera. She scored a tremendous hit, holding up the show for at least ten minutes.

Julia Nash and C. H. O'Donnell, in "Three G. M.," a domestic comedy written along the same old lines, followed her. The story deals with the adventures of a "clubman," who can't stay sober, but who is clever enough to sell fake gold mines and other "get-rich-quick" schemes.

Whiting and Burt, in song delineations, came next. They are exceedingly clever in this style of work, for they have a manner all their own in putting over their numbers. They scored a large hit and had to respond to an encore. They made several old songs sound new, and that's quite an accomplishment.

Joe Zarrelli and company, under the name of Leo Jerrell and company, closed the show with their exhibition of hand-to-hand balancing and casting feats. They were received with favor. S. K.

## VAUDEVILLE REVIEWS

(Continued from page 8 and on 31 and 33)

### AMERICAN

Ryan and Juliette, man and woman, had number one position on the bill for the first half of the week and won much favor. They opened with a song and went into a dance. They finished with a semi-eccentric dance. They are clever with their foot work, the man excelling in eccentric and soft-shoe work. They make a splendid appearance, and the young lady wears three handsome costumes.

Kempt and Rollinson are a pair of clever colored boys. They open with a song, and the smaller man then gives a rag time dance, after which he gives way to his partner for a song. The smaller man follows with a song, and for a finish they both sing. They have an act made up of good material, their talk between songs winning laughs. They put their songs and talk over well, and on Monday night went off to hearty applause.

Barnold's Dogs, featuring the well-known "Drunk" dog, went through their paces with their usual precision. The work of the animals won well deserved applause.

Raines and Goodrich, two men, have an act which starts with the straight trying to flim-flam the comedian with a "stargazing" telescope, but is himself fooled by the rube, who hands him a gold brick. Then the straight and comedian each sing in turn and finish with a song.

In looking for novelty, Trovella has so burdened his act that his ventriloquism is lost. He has long been accounted one of our best ventriloquists and as such commands attention, but in his present act he tries to work too many figures. He would do well to cut out the one that looks like the Kaiser, and also the song he sings with it. With his aviator dummy he also uses a line referring, in a comedy way, to the German U-boats. Both of these are in poor taste, to say the least, and, no doubt, had much to do with his not receiving the approval his ventriloquial work deserved.

Kate Bradley and Elsie Wheeler presented an act of singing, dancing and piano playing. They sang six songs, one of which was an encore, did a dance, and one of the team played the piano.

Tom Davies and company, two men and two women, presented "The Strike Breaker," which proved to be a cleverly written comedy playlet. It tells of a man, Henry Williams by name, who comes home from his work a little late, to find that his wife has joined the housewives union, one of the rules of which is that no wife shall serve her husband with supper when he comes in late. Williams offers to get it for himself, but his wife says if he does, he being non-union, the butcher, the baker and the candlestick maker, will refuse to deliver anything to the house. Mrs. Williams demands that her husband sign a paper agreeing to comply with the union's rules. Hubby refuses. Wifey declares a strike and leaves the house. Williams orders a strike-breaker from an agency, and when she arrives she proves to be a very attractive young lady. Williams then decides he likes the "strike" business. He orders an elaborate supper for two from the restaurant. The wife suddenly appears on the scene, realizes she has made a mistake, resigns from the union and begs for forgiveness, and with the departure of the strike-breaker happiness again reigns. The skit was well acted.

Captain Barnett and son, the Lilliputians, scored the big hit of the bill with their talk, song and dance.

Scamp and Scamp, on the horizontal bars, closed the bill and won applause for their work. E. W.

### FIFTH AVENUE

Mellyar and Hamilton, a man and woman, presented a diversified acrobatic act and won favor for their work. The act opened with some high kicking by Mellyar, the man of the team, who does most of the work. He followed this with some capital barrel jumping, and then turned four A-1 twisting back somersaults. Mellyar finishes strong with barrel jumping.

"The Four of Us" is the title of an excellent quartette, whose singing was so well liked they were called on to take an encore. They have good voices, sing well together, and have a good selection of numbers. Two solos and four quartette numbers were rendered.

Espe and Dutton are very versatile performers and, in the third position, scored a decided hit. They open with comedy dialogue, then go into a song and follow with a soft-shoe dance. The smaller of the team then gives an exhibition of strength, for which he uses a metal ball about six inches in diameter, and a metal object, in shape and size resembling an ordinary fire-extinguisher. The ball he tosses up in the air and catches between his shoulders.

Tom Kennedy and Ethel Burt presented a pleasing singing and talking act which brought them success. They have three songs together, and Kennedy sings two solos. Between songs they indulge in comedy talk. Their act has good material in it, is well put together and well presented. They carry two special drops.

George Webb and company, three men and a woman, were seen in "His Bit," a dramatic war sketch of much merit. The work is a dramatization of G. B. Winnett's story "Alibis," and tells the story of a war bride, who married, not for love, but because she wanted to be a mother. The scene opens in her basement home in London. She has a baby, a girl, and takes in washing. She supposes her husband is dead, but he returns, a corporal, having secured his discharge from the army by deceit. He tells his wife she is to accompany him to Canada and leave the baby in London with his aunt. She rebels at this, and refuses to give up the child. The husband then tells her how he treated a private who used to say "I will not"; how he had put this private on guard duty and kept him there till his arms were frozen and had to be amputated. She still refuses to go, and her husband is about to beat her. There is a knock at the door and the private whom the corporal had maltreated enters. The husband sends the wife for beer and, when they are alone, the private tells the corporal he has a present for him, and points to a string. The corporal pulls the string, which is attached to a pistol in the private's shirt. An explosion occurs and the corporal falls mortally wounded. As he falls he strikes the door, which closes. The private can not open the door. He hears shouts of persons coming, goes to the table, pulls the pistol (by his mouth) from his shirt, removes the string and drops the gun beside the fallen man. When the police arrive he tells them a stranger fired the shot and, as he is armless, his story is believed.

It is one of the best written and most dramatic sketches the war has given us, and its story is novel. Excellent work was done by the various players.

Willie Weston scored the big hit of the bill and was called upon to take four encores. He sang five songs, gave a couple of recitations and mixed in some funny talk.

Vera Sabina, in the closing position, presented a dancing act (see "New Acts"). E. W.

## McVICKERS

(Chicago)

Van Field and Rena opened with rapid juggling that won recognition in the opening position.

George Mack, with impersonations, songs and stories, proved a likable fellow, and was appreciated.

White and West next offered songs and dances, and did not have any difficulty in proving themselves entertaining.

Largay and Snee talked, sang and told jokes, and made a favorable impression. They were applauded on their various bits.

Stepins and Brunelle have an offering of songs and smart patter that is worth while. Their personalities are valuable assets and the offering was well liked.

The Great Leon mystified with a number of new and original illusions that puzzled. He works rapidly and smoothly, and is a remarkable magician, besides being a showman.

The Wilson Brothers were the undisputed hit of the programme with their cross-fire gags and splendidly trained yodling voices. They now portray traffic policemen, and have improved considerably.

"The Cycle of Mirth," garbed in surroundings of beautiful scenery and costumes of the latest vogue, closed. The act offers comedy songs and dances and proved to be a lively girl attraction. It contains much life and displays good judgment in production. H. F. R.

## MAJESTIC

(Chicago)

Juno Salmo was the starter of the Majestic program and his remarkable contortion work secured him the instant support of the house. He is agile and limber and made a good opening attraction.

Lander Brothers, a tramp comedian and straight, offered a talking act with bits of song that met with light appreciation. They worked rather uneasily.

Frank Stafford and Company rendered a wooded romance bit in which Stafford stood out as a remarkable whistler. A dog was one of the most impressive bits. It is a familiar offering and was well accepted. Frances Kennedy, reviewed last week, scored a most favorable impression with her singing numbers and impersonations.

J. C. Nugent and Company offered "The Square," changed just a trifle, but as entertaining as in former days. His souse was remarkably well acted.

Harry Carroll, winding up his vaudeville tour, scored big, regardless of his appearance at the Palace last week.

Marie Cahill garnered another hit with polite song numbers and some darkey melodies. Those who witnessed her act, liked it.

Herbert's Dogs closed, with a series of tumbling and high jumping feats that were astounding. H. F. R.

### BENTHAM RUNNING SHOWS

Lieut. Bentham, U. S. N. R. F., has charge of the shows to be given to entertain the officers and crews of the Argentine battleship *Rivadavia* and the Brazilian warship *San Paulo* during their stay in these waters. Last Thursday night big theatre parties of these sailors were given at the Palace and Riviera theatres. A giant smoker was given to them at the Seventh Regiment Armory last Friday night.

### CHANGE FT. SLOCUM SHOW NIGHT

Hereafter the weekly vaudeville show put on at Fort Slocum by the N. V. A. will be given on Wednesday, instead of Friday evening.

### BOSWORTH ACT BOOKED

Herbert Bosworth reopened Monday in "The Sea Wolf" at Buffalo. The act has been booked until next June on the Orpheum time.



# VAUDEVILLE

## EDDIE FOY AND FAMILY

Theatre—Palace.  
Style—Comedy skit.  
Time—Twenty minutes.  
Setting—Special.

The act is entitled "Slumwhere in New York," with the programme billing stating that the special songs were arranged by Bryan Foy, now in the Navy.

A scene showing an alley on the lower East Side gives the six Foy children a chance to put over a little entertainment of their own before their father enters. Two of them are supposed to be Italian children and the other four Irish. Charles and Mary dance a few steps and are chased by a new cop on the beat. Then Madeline and Eddie, Jr., sing "Annie Rooney" and another old ballad. A comedy bit with the ice man is next introduced and then the chatter runs into an argument between the Irish and Italian in which many laughs are obtained.

Foy, dressed in eccentric garb, then enters and lets little Irving do the straight for him while he puts over a good line of comedy chatter in which some war talk is mixed. One gag, however, concerning the "Home Guard," should be dropped immediately. Foy then recites a poem about his ambition to play "Hamlet," and then goes into a topical song and a typical Foy dance. The children then return in eccentric comedy attire and Irving recites a dandy poem about being a "chip of the old block." Marie and Madeline then sing and Charles imitates his father's song and dance to big applause.

Next Charles and Marie do a dandy whirlwind dance.

Eddie Foy had to respond with a speech and the act is a sure-fire headliner of quality in any theatre.

S. L. H.

## JESSIE PARKER AND CO.

Theatre—Fifty-Eighth Street.  
Style—Comedy sketch.  
Time—Eighteen minutes.  
Setting—Full stage.

This is a comedy playlet with a cast of two.

The stage is set as a bedroom, in which the most conspicuous pieces of furniture are a pair of twin beds. Husband and wife retire for the night but become involved in a wordy battle over each other's shortcomings. Both are clad in pajamas. The dialogue is bright and interesting, and the playlet contains numerous laughs. Frequent interruptions, which cause both to arise at intervals, furnish plenty of comedy interludes.

The playlet, on the whole, constitutes highly satisfactory vaudeville entertainment. Miss Parker handles her role in an experienced fashion, and her male associate gives a performance which stamps him as a good light comedian.

H. E.

## VERA SABINA

Theatre—Fifth Avenue.  
Style—Dancing.  
Time—Fourteen minutes.  
Setting—Full stage.

Vera Sabina, assisted by Maurice Spitzer, with Albert Vernon at the piano, offered a dancing act which, while it lacks novelty, is well presented.

The first is an Oriental number, danced by Sabina and Spitzer. Sabina also does a toe and a Spanish dance. Spitzer does a dance, and the two finish double.

Miss Sabina's best work is her toe dance. Spitzer is a remarkably graceful dancer and assists her admirably. Vernon did good work at the piano.

E. W.

## NEW ACTS AND REAPPEARANCES

(Continued on pages 41 and 51)

### SHEEHAN AND REGAY

Theatre—Palace.  
Style—Singing and dancing.  
Time—Twenty-two minutes.  
Setting—Special.

Lester Sheehan and Pearl Regay once appeared in "The World Dancers," which was shelved early in the season.

The act opens in one, where Miss Regay shows the audience she possesses a voice and Sheehan also sings a few notes of a semi-popular song. They then do a few dance steps and the curtain is raised showing a yellow cyclorama where they do a sort of minuet dance dressed in old New England style. The dancing is nicely done, excepting the bit of pantomime, which does not belong in the act. Sheehan then does a few steps of a Spanish number before Miss Regay enters in an ugly dress smoking a cigarette and joins him in the dance. They step gracefully and go through a nice routine.

Miss Regay then sings a popular song and goes into an acrobatic eccentric dance in which some contortion feats are mixed to big appreciation. They next do a jazzy dance, a waltz and a fox trot, which brought the act to a noisy finish. After they got through bowing and flowers had been passed over the footlights, the only impression left by the act was that, as a dancing feature, it could hold its own if Miss Regay obtained a new dress for the Spanish number.

S. L. H.

### RUTHE ROYE

Theatre—Mt. Vernon.  
Style—Singing comedienne.  
Time—Eighteen minutes.  
Setting—In one.

Ruth Royce is doing a new act that measures favorably with the other vehicle she has employed. She sings four numbers and an encore without a change of costume. She would do well, however, to make one.

Her first number is the well known "How I Hate to Get Up in the Morning" song, after which she sings a number called "How Do They Get That Way?" Her third is an Irish dialect number in which an elderly Irishwoman shows a German butcher that the Irish can fight. The fourth is a published number and is a song about Dixie. The encore she uses is a comedy number about the grown-up "babies."

Miss Royce has a peculiar habit of shaking her head from side to side which means nothing in the act. She might try and correct this. She works hard and her personality shows to advantage in this act.

S. K.

### ASAKI AND GIRLIE

Theatre—Twenty-third Street.  
Style—Skating juggler.  
Time—Twelve minutes.  
Setting—In four.

Asaki is a Japanese juggler who performs his feats on skates.

He opens with an exhibition of skating stunts and follows with a wand juggling feat. Some more skating stunts follow, after which he does several top-spinning tricks and closes with the juggling of swinging water cups. Girlie is his assistant, handling the props for him.

The act is a good opener, for Japanese skaters are scarce, and skating jugglers more so.

S. K.

### McGOWAN AND GORDON

Theatre—Harlem Opera House.  
Style—Comedy playlet.  
Time—Twenty minutes.  
Setting—Interior.

An appropriate title for this act would be "The Boy He Used to Be."

Tom and Mary Eastman, Hoosiers transplanted from Indiana to New York City, cannot agree on the question of Eastern hospitality. The wife insists on introducing middle Western social customs to her neighboring apartment dwellers, and Tom tells her that the neighbors will only consider she is intruding. The couple are childless and the wife wants to adopt a foundling. Neither will her husband listen to this proposal.

While she leaves the apartment, Tom falls asleep and, in a dream, is visited by the spirit of himself when he was a youngster. The "apparition," who looks as if he might be the hero of Mark Twain's "Huckleberry Finn," as Tom's former self, recounts the boyhood pranks of Tom and brings him around to the point where he sees the reasonableness of his wife's ideas and suggestions.

His wife's reappearance then wakes him from his dream and finds him in a frame of mind conducive to the adoption of not only the single foundling suggested by her, but an entire orphan asylum. He also has undergone a change with regard to his wife's notion of transplanting Western sociability in crowded New York apartments.

McGowan apparently is of a high-strung, nervous temperament, which probably accounts for the fact that he is at times inclined to speak too rapidly, with the result that many of his lines are mumbled and rather unintelligible. The skit is a mirth-provoker and should have no trouble in making good on the better small time.

T. D. E.

### SONG BIRD REVUE

Theatre—Riverside.  
Style—Revue.  
Time—Thirty minutes.  
Setting—Special.

With a number of the big scenes from his old musical comedy successes, a few of the old-time songs that made him famous, cleverly sandwiched in between some new melodies, a male quartette, a chorus of comely misses who can both sing and dance, and Miss Ethlyn Clark, Joseph E. Howard has in his "Song Bird Revue" a miniature musical production which is a big flash to the eye and a delight to the ear.

The production is well staged and mounted and costumed most attractively. There are four scenes in which the principals and chorus appear and render Mr. Howard's melodies. Miss Clark has more to do than in the previous Howard pieces and has improved greatly, especially in her singing. Her gowns are gorgeous and she wears them charmingly. Howard introduces some new songs which were well received, but the big volume of applause went to his old-time song hits, which, although written many years ago, still have a swing and lilt which is infectious.

There is little dialogue in the revue; in fact, the whole act is simply a setting for the introduction of the Howard songs and as such is wholly adequate, each setting fitting the vocal numbers excellently.

W. V.

### "AN ORIENTAL BREEZE"

Theatre—Harlem Opera House.  
Style—Musical tabloid.  
Time—Twenty-eight minutes.  
Setting—Special.

This is another of the many tabloid musical comedies now being shown in and around New York, and, to its credit, it can be said that it is better than most of them. While the comedy is at times forced, there are enough laughs to satisfy most any one, and this, coupled with a bevy of good looking girls, most of whom know how to sing, and all of whom know how to dance fairly well, ought to suffice.

The "tab," too, has a thread of a story concerning the courtship of a young naval officer, whose ship is visiting in foreign waters, and the daughter of a Chinese nobleman. The parent is stern and insists that he will have none of the young foreigner; that his daughter shall marry whom he chooses, a Celestial, the very sight of whom the girl detests. But, as it ever has been from time immemorial and ever will be, love laughs at locksmiths, and the young officer wins the girl.

An Irish comedian provides some of the comedy, but most of it is forced, and much of it pointless. An outlandishly painted and gaunt individual, essaying the role of a Chinaman, affords no little merriment by his appearance and grotesque make-up alone. Several musical numbers and specialties were interspersed during the action of the piece and most of them pleased. Several solo numbers by a man with an excellent basso voice scored individual hits.

T. D. E.

### "A NIGHT IN JUNE"

Theatre—Harlem Opera House.  
Style—Musical fantasy.  
Time—Twenty-two minutes.  
Setting—Exterior.

This act is elaborately staged and introduces several good voices.

The scene is laid in a section of France not yet ravaged by the Hun and, judging from the present Allied "push," not likely to be. An inn is shown. The wife of a French colonel, who saw service in wars of a generation ago, is of a romantic and sentimental nature. The colonel is just the opposite. His mind is occupied by thoughts other than of love. The wife, though her locks are silvery, pines for his affection and, in a dream, importunes a fairy, who appears before her in her dream, to turn back the pages of time and make the colonel the youth of their courtship again.

Her petition is answered, but she has cause to regret not being content with her former lot. There is another character, a young woman, who refuses to marry a French count with whom her father would have her plight her troth, and dreams of her "dream man." The colonel restored to his youthful self of thirty years before, convinces the girl that he is her "dream man."

Five people—three women and two men—are in the act, the best feature of which is several vocal numbers and the setting.

T. D. E.

### LEE HOP AND COMPANY

Theatre—125th Street.  
Style—Musical.  
Time—Ten minutes.  
Setting—Special, interior.

This is a musical act with a Chinese setting. Four people, three men and a woman, are made up to represent Mongolians. Their routine embraces a double cornet and trombone number, a violin solo and saxophone and xylophone quartettes. The majority of the numbers are medleys. The four play the respective instruments nicely.

T. D. E.



# THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen  
Published by the  
**CLIPPER CORPORATION**  
Orland W. Vaughan...President and Secretary  
Frederick C. Muller...Treasurer  
1604 Broadway, New York  
Telephone Bryant 6117-6118  
**ORLAND W. VAUGHAN, EDITOR**  
Paul C. Sweinhart, Managing Editor

NEW YORK, AUGUST 28, 1918

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.  
THE CLIPPER is issued every WEDNESDAY.  
Forms Close on Monday at 5 P. M.

## SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

## ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.  
HARRY F. ROSE, MANAGER.

Address All Communications to  
**THE NEW YORK CLIPPER**  
1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.

## A DANGEROUS PRACTISE

Projecting pictures on a screen faster than they can be followed by the eye, as has been frequently pointed out by scientists, is a practice exceedingly dangerous from several standpoints. Oculists for the past twenty years have inveighed against this sort of picture projection, which unquestionably has resulted in many different forms of optical disorders. There is some reason to believe that many of those who are forced to wear eye glasses early in life are brought to this expedient because of attendance at film shows in which the projection has been seriously at fault.

Motion pictures, properly projected, according to those who have made a deep study of the subject, are in no way dangerous to eye sight. Pictures projected too rapidly, however, in addition to offending the eyes, confuse the mind and lead to dissatisfaction on the part of the spectators, who, instead of being entertained, as they have paid to be, are frequently bewildered and irritated instead.

This dissatisfaction leads to a falling off in business very often, and the wise manager will make it his business to see that his operators keep within bounds in this respect. To be sure, at times, over-rapid projection is due to carelessness, rather than design, but the effect is the same, and the blame lies with the manager, and not the operator, inasmuch as the former is responsible for what goes on in his house.

The manager who deliberately orders an operator to speed up a picture because he desires to "get 'em out and get 'em in" should be prevented from doing so by some sort of legal restriction. The welfare of the picture theatre-going public demands it.

Small exhibitors are far from being the worst offenders in encouraging their operators to get rid of an audience by taking a chance on ruining their eyesight. Several large metropolitan picture theatres seem to follow the practice as a consistent policy. Possibly a little publicity might go a long ways toward correcting the evil.

## COOLEY WILL IS DISCOVERED

The will of Hollis E. Cooley, who died recently, has been found. According to the document, his wife gets all of his property. His wife, however, is dead, and it has not yet known what disposition will be made of the property.

## TWENTY-FIVE YEARS AGO

P. J. Howley was manager for George T. Worth and company.

George Dixon's company was touring under the management of Tom O'Rourke. Sim Williams was business and stage manager at the Eden Theatre, New Orleans.

M. B. Curtis was acquitted after his third trial on a charge of shooting Police-man Grant at San Francisco.

Charles K. Harris publishes "Is Life Worth Living," "Strangers," "Sitting by the Kitchen Door," "Fallen By the Wayside" and "After Nine."

Koster and Bial's Music Hall, on West Thirty-fourth street, New York, opened with Tortajada, Maude St. John, Carmencita, Marlo and Dunham, Paquerette, the Three Judges and the Barra Troupe.

George Primrose and William H. West's Minstrels also included Jos. Garland, George L. Ballard, Billy Van, James A. Wall, Ned Burke, William Randall, Tom Lewis, Lew Randall, Nick Her, Robert Carmichael, W. H. Windham, C. B. Ward, Morris Cronin and Rice and Elmer.

## Answers to Queries

A. S.—Rex Beach is the author of the books that were taken from. We don't know that.

E. D.—See Rush Jermon about that. The Gayety, Brooklyn, is a burlesque house. Louis Kregg.

T. R.—Universal Film Company produced the picture. Rupert Julian acted in it and directed it.

W. S.—Rita Jolivet was the star of "Lest We Forget." Yes, she also appeared in "The Masque of Life."

R. E.—Harry Weber is the manager of the act. See him. His office is in the Palace Theatre Building.

J. Y.—There is a vaudeville act by that name. "Somewhere in France" is a military phrase pure and simple.

I. S.—Andrew Mack is an Irish singing comedian. We suppose it is. They sometimes do change their names.

R. T.—We would refer you to the Department of Copyrights in Washington for any information regarding copyright or patent laws.

I. O. U.—Maude Adams' last appearance in New York was last season in "A Kiss for Cinderella." She will most likely come back this season.

E. W.—We know of no team in vaudeville called "The Brill Brothers." There is a chain of stores under that name. You've evidently mixed them up.

W. R. D.—Laurette Taylor starred in the original production of "The Bird of Paradise." The first New York presentation of the piece was at Daly's Theatre.

T. I.—There are many girls on the stage using the name "Billie." You should find out the second name first, and then we might be able to help you.

S. D.—Taylor Granville has appeared in many sketches and your question is an exceedingly difficult one to answer. Write us again and let us know when and where you saw him and we will try to secure the information.

K. D. T.—Theatrical people are in the same class as the members of any other profession as far as the draft law is concerned. There will be a pronounced scarcity of juvenile actors during the coming season. The theatrical business has not been classified as a non-essential, therefore there will be no change of classification if a person enters it.

## RIALTO RATTLES

### SHOULD STRIKE HOME

"Lightnin'," new comedy, ought to make a hit.

### ANSWER TO CORRESPONDENT

No, you're wrong. Louis Mann is not the father of the Mann Law.

### SOUNDS LIKE IT

We wonder if Boston had anything to do with the forthcoming film, "A Billion in Beans."

### WHY NOT?

"Patsy on the Wing" will take flight from Grand Opera House, Chicago, shortly, says news item.

### 'TWAS THEIR MOVE

Actors' and Authors' Theatre at one time contemplated doing a play resembling "Checkers." Notice the organization has moved.

### SELECTION IS FITTING

Pathe announces that, under some new arrangement, "Man" will be the first release. Not the first time man was an initial release.

### SOMETHING IN A NAME

"Inbad, the Sailor," supposed comedy playlet, seems to have got in bad from the start. Understand some members of the cast are looking for other jobs.

### MAKE A THOROUGH JOB OF IT

Jewel Productions appears to be buying up all of the Kaiser films. Now, if they'll "get" the original beast of Berlin we'll call it a day's work and go home.

### SOUNDS REASONABLE

Theatre manager by the name of Kopp has enlisted. Judging from his name, he should have no trouble arresting the Huns in their work of making the world unsafe for Democracy.

### LET'S HOPE NOT

Flo Ziegfeld has forbidden members of his shows appearing in films. This does not mean that members of his "Follies" and "Midnight Frolic" will not continue to appear in filmy sartorial conceptions.

### MIGHT AS WELL

"The Road to France," forthcoming film, should have no trouble getting bookings. The road to the French Republic is very popular just now. But, while we're at it, why not make it the road to Berlin?

### THEATRICAL MYSTERIES NO. 8

Why do vaudeville turns rent a Summer home on Long Island or in the Catskills and then spend the better part of their vacation talking things over on the corner of Forty-seventh street and Seventh avenue.

### HE'S SURE OF EATING, TOO

Former actor, now a private at Camp Upton, writes that he has been "booked solid" with no "layoffs." Might have added that he has another advantage over his fellow Thespians still in harness. He is sure of three meals a day.

### THEATRICAL CONTRADICTIONS.

Palmer Hines is not a sleight-of-hand artist.

Kate Pullman has never named a sleeper or chair car.

Dolly Winters plays Summer engagements, too.

Sybil Vane, it is said on good authority, is not.

Moran's partner is Wiser, but Moran won't admit it.

Gus Van is billed ahead of Joe Schenck because a van always precedes.

Andrew Tombes is anything but melancholy.

Harry Hines is not one of the 57 variety. "Fatty" Arbuckle is a good light comedian.

Some ten or fifteen Broadway theatres are not on Broadway at all.

### THEIR FAVORITE PLAYS

"Not With My Money"—Charlie Chaplin.

### LEAVE IT TO UNCLE SAM

Actors need not worry about overcoats this Winter. They come with the guns.

### CHEAP ENOUGH

Sign outside of an uptown picture house reads, "The Price of Applause." Ten cents.

### SOME RATTLES

The rattle of the typewriter, the machine gun, the drums, and—or, shucks, now we're rattled.

### PROMOTION NOTE

Laurie and Bronson are now listed in the Classified Telephone Directory as "theatrical managers."

### TELL HIM

Joe Michaels wants to know whether, if a conductorette is a female conductor, is a cigarette a female cigar.

### WE WONDER

What type of villain will take the place of the German spy, who now does the dirty work, after the war is over.

### HERE GOES

The chorus girls are conductorettes now. Chauffeurs and elevator runners, too; If the war keeps up another year. What will the Shuberts do?

### WHY NOT

"Players learn to act in gas mask"—News Item. We should think that the audience would want the masks from some of the stuff we hear.

### STUCK

Where are all the Ford jokes? They used to say a Ford couldn't run. Well, there's one running for the Senate now, and at racetrack speed, too.

### HE'S ANXIOUS

Harry Steinfeld says he is very anxious to see William Fox's "Salome," for he understands, that in it, Theda Bara cuts off the head of "John the Barber."

### TOO BAD

"Haircuts to be \$1, shaves \$50." Too bad! We won't be able to tell violin virtuosi, pianists and other temperamental artists from the ordinary plebian, soon.

### MYSTERIES OF LIFE NO. 7

What we want to know is who really owns these gags that acts claim were stolen from them. Perhaps some future Sherlock will solve the problem. We can't.

### PLAYS THEY LIKE

"A Very Good Young Man."—Chamberlain Brown.

"He Didn't Want to Do It."—Bert Gordon.

"Everything"—Gus Hill.

"Why Worry"—Houdini.

### RULES FOR VAUDEVILLE ACTORS

If the manager tells you to cut something out of your act, put up a strong kick. Of course, he knows the likes and dislikes of his patrons, but what difference does that make.

Send in your photos as late as possible, and if they are dirty and torn, don't under any circumstances admit that they were sent in that way. Blame it on the house staff.

Always lean about a foot over the foot pan, if you are doing a monologue. Talk as loud as possible, some people are deaf, you know.

In case the audience fails to respond to your stuff, don't fail to remark that you are used to appearing before intelligent people.



# STOCK REPERTOIRE

## SHEA PUTTING STOCK CO. IN HOLYOKE

### OPENS WITH "MARY'S ANKLE"

HOLYOKE, Mass., Aug. 26.—P. F. Shea has organized a stock company for the Fall and Winter season and will install it at the Holyoke Theatre, opening on Labor Day with "Mary's Ankle."

Manager Shea has engaged an excellent company and has secured a good line of plays, which include the latest and best of the stock releases.

The company includes Frank R. Bond, leading man; Florence Shannon, leading woman; James Kyle, second man; Mildred Southwick, second woman; Harold Byers, juvenile; Anna Browning, ingenue; Latimer Clark, light comedian; William Higley, comedian and characters, and Lois Perkins, characters.

Each play will be given with special scenery from the brush of Frank Conlon.

The members of the company reached here yesterday and rehearsals began today.

The Holyoke Theatre is the leading theatre in the city and, heretofore, has been the home of the best of the road shows that play this section of the country during the regular theatrical season, playing from two to four shows a week and filling in the open dates with feature films. Sometimes, in Summer, the house has been given over to stock, but this will be its first try at Winter stock.

Transportation conditions are such that a smaller number of shows will play one night towns this season, than formerly, and in consequence of this condition Manager Shea decided to try stock. Holyoke is one of the best show towns of its size in the country, in fact, it is full of show lovers and, while they patronize the high class pictures when shown at the Holyoke, there are so many houses in the city devoted exclusively to pictures it is doubtful if they would accept pictures at this house, as a regular thing.

The same condition that exists in Holyoke exists throughout the New England states and it is more than likely that a number of cities in this section of the country will have to follow Holyoke's example and put in Winter stock or else practically do without the spoken drama for the season of 1918-19.

Popular prices will prevail at the Holyoke with three matinees a week—Tuesdays, Thursdays and Saturdays.

### PITT BACK IN HAMILTON

HAMILTON, Can., Aug. 26.—Director Charles D. Pitt, of the Savoy Players, together with the various members of his company, arrived in the city late today, and to-morrow will start rehearsals of "The Brat," with which the company opens next Monday.

### PICKERT STOCK PLAYS PARK

WARE, Mass., Aug. 26.—The Pickert Stock Company is in its second week here and is playing to good business. The company has several more weeks booked on the New England Park Circuit and then starts a tour of New York and Pennsylvania.

### LYNN STOCK IS DOING WELL

ST. JOHNSVILLE, N. Y., Aug. 21.—The Jack Lynn stock company, which is touring New York State, had a very successful week here. Anna Hess and Chief Deerfoot, who are summering on their farm near here, visited the company during the week.

### BLANEY'S TROY STOCK OPENS

TROY, N. Y., Aug. 26.—The Blaney stock company began a Fall and Winter season at the Lyceum Theatre, here, tonight, and if the opening performance is a sample of what the players can do, there is every reason for the prediction that the company's stay in this city will be long and prosperous. Individually and collectively, the company is one of the best stock organizations that this city has seen.

"The Brat" was the opening bill, with Ann Burt playing the title role. Miss Burt did such capital work that she established herself at once in the good graces of the audience and unquestionably will become a prime favorite.

John Lorenze gave a most convincing portrayal of Steven Forrester. The others were excellent in their respective roles.

The cast in full was: Timson, Dan Malloy; Mrs. Pell Forrester, Caroline Morrison; Angela Smythe, Hazel Corrine; Jane De Pew, Augusta Gill; Bishop Ware, Lawrence O'Brien; Macmillan Forrester, Frederick Ormonde; Steven Forrester, John Lorenze; The Brat, Ann Burt, and Margot, Bessie Winslow.

The play was staged under the personal direction of Dan Malloy, who deserves a word of praise for his excellent work. Scenically, too, the production was all that could be desired and, all in all, the new venture of Messrs. Charles E. and Harry Blaney had a most auspicious send-off.

The theatre has been thoroughly renovated, and with a new dress of carpet looks spic and span. Popular prices prevail.

### GETTING PLAYS FROM NEW YORK

WINNIPEG, Man., Aug. 24.—Manager G. T. Howden, of the Winnipeg Theatre stock, who heretofore has been getting his supply of plays from Western sources, has decided to give his patrons a full line of Eastern productions, and last week secured from the Century Play Company "Johnny Get Your Gun," "The Unknown Voice" and "Kitty Comes Home."

### BLANEY SIGNS MORE PLAYERS

CLEVELAND, Ohio, Aug. 26.—John B. Wright, second man and J. Hooker Wright, characters, have been added to the Blaney stock, which opens next Monday in "The Brat" at the Grand Theatre. Wright is a favorite in this city, having just closed a Summer season with the Halliday-Lang stock company here.

### MALDEN STOCK ORGANIZING

Manager W. D. Bradstreet, Jr., of the Malden, Mass., stock company, was in town last week lining up people for his company for the coming season. He will open the season the middle of September.

### JOINS THE COLORS

William Karl Hackett, in private life Carl E. Germain, for years a popular stock leading man, has joined the colors and is with Company E, 313th Engineers at Camp Mills, Long Island, N. Y.

### McWATTERS ENGAGES ST. JOHN

Allen St. John has signed with W. O. McWatters as his personal representative in front of the house at the Fifth Avenue Theatre, Brooklyn, N. Y.

### "DADDY LONG LEGS" RELEASED

Sanger and Jordan announce the stock release of "Daddy Long Legs" for restricted territory.

### DIXON STOCK OPENS LABOR DAY

The stock company at Dixon's Third Avenue Theatre will open on Labor Day with "Cheating Cheaters" as the bill.

## HUDSON STOCK IS READY TO OPEN

### STARTS TENTH SEASON SEPT. 1

UNION HILL, N. J., Aug. 26.—Keith's Hudson Players are ready for the opening on Labor Day matinee when they will begin their tenth regular season.

This company enjoys the distinction of being one of the most popular stock organizations in the New York City zone, a popularity that it has held ever since its formation. Under the management of William Wood, it has been sustained as a representative organization made up of capable players and offering nothing but the best of plays presented in the best possible manner.

Last season's players were popular, individually, and for this reason Manager Wood has re-engaged them.

As a result, the line up of the company will be the same, with the exception of Stewart Robbins, who is with Uncle Sam's fighting forces.

The company is composed of Jock Roseleigh (third season), leading man; Dorothy Shoemaker, leading woman; Stewart Wilson, juvenile; Betty Brown, ingenue; Nan Bernard, second woman; Joseph Lawrence (fourth season), characters, and Elizabeth Ross, characters.

Edwin H. Curtis will again be director, with William Davidge as assistant.

"The Gypsy Trail" will be the opening play and the usual prices of admission will prevail.

During the Summer the house has been repainted and recarpeted throughout.

### OLIVER STOCK BREAKS RECORDS

LINCOLN, Neb., Aug. 22.—Otis Oliver and his company are now in their twenty-second week of permanent stock at the Lyric Theatre. The company broke the house record last week with "The Unkissed Bride." Vada Heilman returned after a vacation of six weeks. Fanny Fern and Jack Reidy are new members of the company who joined recently. "The Rosary" is this week's bill. Next week "The Calling of Dan Mathews."

### SHERWOOD OPENS LABOR DAY

BUTLER, Pa., Aug. 26.—William M. Sherwood has secured the Majestic Theatre here, and will open on Labor Day for a season of stock. He will present a good line of plays, giving two bills a week. "Playthings," which will be the opening attraction, is now in rehearsal.

### OLIVER STOCK FOR WILKES-BARRE

WILKES-BARRE, Pa., Aug. 26.—Otis Oliver will place a stock company in the Majestic Theatre, this city, opening in September. This will make the third permanent stock Manager Oliver will operate this season, the other two being located in the West.

### SIGNS FOR SOMERVILLE

SOMERVILLE, Mass., Aug. 26.—Grace Fox has signed to play characters with the Somerville Players for the coming season, her third with that organization. The company opens on Labor Day.

### BRADSTREET ENGAGES RITCHIE

MALDEN, Mass., Aug. 23.—Arthur Ritchie has signed with W. D. Bradstreet, Jr., as director of the Malden stock.

### THEATRE LICENSE REFUSED

MONTREAL, Can., Aug. 23.—The Fire Commissioners of this city have refused to grant a license for the opening of the New Empire, the theatre in which the Mae Desmond Players were to have opened on September 16. The refusal was based on a new civic law introduced by the Fire Commissioners.

This decision of the Montreal authorities is considerable of a setback to Manager Frank Fielder, as he had completed his plans for the season of 1918-19. He had engaged his entire company and had arranged for a fine list of plays, the first of which was to have been "Common Clay." Manager Fielder will go to New York and endeavor to place his company in another house in time to open on the date originally planned.

### ALBERT LANDO STOCK CLOSING

FITCHBURG, Mass., Aug. 26.—The Albert Lando stock company at Whalom Park begins its last week to-night with "Love Forbidden" as the bill. With the final performance next Saturday night the company will bring to an end one of the most successful Summer seasons it has ever had. Manager Lando has recovered sufficiently from his recent illness to be back with his company, but has not fully regained his strength. When he closes he intends going away for a few weeks' rest, after which he will make his preparations for the coming Fall and Winter season.

### WILKES-BARRE STOCK CLOSING

WILKES-BARRE, Pa., Aug. 26.—With today's matinee the Poli stock company began its last week with "It Pays to Do Right" as the offering. The season has been one of the best, if not actually the best, that the Poli organization has ever had in this city. The Fall and Winter policy of vaudeville will start on Labor Day.

### STOCK GIVES WAY TO VAUDE

WATERBURY, Conn., Aug. 26.—Poli's Players, after a successful Summer season, close next Saturday night and give way to vaudeville, which is Poli's Fall and Winter policy at this house. The closing bill of the Players is "Here Comes the Bride."

### WILSON GOES TO BALTIMORE

BALTIMORE, Md., Aug. 26.—Charles Wilson has signed as leading man of the Blaney stock at the Colonial Theatre, opening next Monday in "The Brat." Wilson originally intended to join the Strand Players at Hoboken, N. J.

### LAFAYETTE STOCK RE-OPENING

The colored stock company at the Lafayette Theatre, which has been closed for several weeks to permit the making of some needed alterations in the house, will reopen on Labor Day with "Cheating Cheaters" as the bill.

### ALBERT & GETCHELL DO WELL

DES MOINES, Ia., Aug. 24.—The Albert and Getchell stock is doing splendid business, giving a good line of plays. The management has secured the new war play "The Man They Left Behind," which they will present as the bill for the second week in September.

### ACTOR JOINS TANK CORPS

Stewart Robbins, who played second business last season with the Hudson Players, Union Hill, N. J., is now with the Tank Corps of the United States Army.

### JOBGING IN WILKES-BARRE

WILKES-BARRE, Pa., Aug. 26.—Joseph Mann joined the Poli stock here, to play the role of Stephen Mitchell in "It Pays to Do Right," this week's bill.



**WESTERN OFFICE:**  
Room 214, 35 So. Dearborn St.

# CHICAGO

**FOR ADVERTISING RATES:**  
Phone, Randolph 5423

## THEATRES RAISE ADMISSION PRICES

### MAY SOLVE SPECULATOR QUESTION

Chicago theatres have announced an increase in the price of admission, starting with this week, which is expected to solve the ticket speculator problem as outlined in last week's CLIPPER. The first Loop theatre to adopt the new rate is the La Salle Opera House, which is presenting "Oh Look," with Harry Fox and the Dolly Sisters. A \$3 schedule, with a 30-cent war tax is now in force.

The management of the Grand Opera House announces that the \$3 rate will go into effect immediately but will only consist of the first seven rows in the orchestra.

The Palace and Majestic theatres, Chicago's leading vaudeville theatres, have increased their prices from 75 cents to \$1 top.

Klaw and Erlanger theatres announce that the public will have an even chance with tickets. Prices at the Colonial will be \$2.50 during the week and \$3 top on Saturdays, Sundays and holidays. The Blackstone, Powers and Illinois will charge \$2 admission with the exception of Saturday and Sunday, when the admission price will be raised to \$3.

A meeting of the managers of the small outlying theatres will be held shortly to determine the matter of increasing the price of admission to their theatres. It is most probable that the price will be increased either five or ten cents for these outlying vaudeville houses. A number of proprietors and managers seem to consider the raising of admissions as bad. Aaron J. Jones, president of the Jones, Linick and Schaefer circuit, controlling McVicker's and the Rialto, stated:

"I will positively not increase the price in any of our theatres. I would much rather lower them than increase them, for I feel that the morale of the country and its responsibility rests heavily upon the shoulders of theatrical people."

Mr. Jones further stated that salaries to performers had increased 40 per cent and other essentials to theatres had increased to 50 per cent, but he emphatically stated that the admission prices to his houses would not be increased under any circumstances.

### WANT WOOD MADE BANKRUPT

Harry C. Wood, proprietor of the Arena Polar Grove Gardens, which has been housing the Gus Edwards Revue, was made defendant in bankruptcy proceedings filed in the United States Court on Friday. The petition alleges that Wood owes \$45,000. When seen, Wood blamed his troubles on the city, alleging that they did not cope with the dry cabaret question properly, and did not divorce liquor from dancing. The Arena Polar Grove was strictly dry.

### READY OCTOBER 15

The Randolph Street Theatre, now in course of construction, will be completed by October 15, and will be devoted to feature motion pictures under the direction of Jones, Linick and Schaefer. It is situated near the Colonial Theatre, which was recently acquired by Klaw and Erlanger.

### JESSIE PHILLIPS GETS DIVORCE

Jessie Phillips, of the Terrace Garden Revue, was granted a divorce this week by Judge Hebel. Miss Phillips was the wife of James Simpson, an actor, who, she charges, deserted her a few months after they were married.

### FORM POLITICAL LEAGUE

The Allied Democratic Theatrical League of Chicago has been formed, with George S. Van as president; Claude S. Humphrey, vice-president; Irving Simon, second vice-president; John J. Nash, secretary; Harry W. Spingold, treasurer, and Morris S. Silver, chairman. This club is backing Hon. Charles N. Goodnow on a non-partisan ticket, for the office of president of the County Board and County Commissioner.

### POWERS GETS "POLLY"

"Polly With a Past" will come to Powers' Theatre on Sept. 2. This has been definitely settled. Ina Claire will head the cast, being supported by Cyril Scott, H. Reeves Smith, Herbert Yost, George Stewart Christie, Thomas Reynolds, Louise Galloway, Ada Barton, Betty Linley, Francis Verdi and Lloyd Neal.

### ACTS ARE STILL SCARCE

With the season nearing its opening, variety material is becoming scarce. A prominent agent in discussing the situation said: "At one time we had plenty of acts and no theatres; now we have plenty of theatres but no acts." Bookings for this time of the season are far behind the usual schedule.

### WILSON POLICY NOT SETTLED

The future policy of the Wilson Avenue Theatre has not as yet been decided. The return from the South of Mrs. Licalzi is being anxiously awaited in order that the policy for the new season can be settled. It is thought, however, that vaudeville will be played during the season and that stock will again be attempted in the summer.

### KETTERING HAS NEW ACTS

Ralph T. Kettering has a new vaudeville act entitled "An Eight o'Clock Town," which will be ready for production within the next few weeks. "Sherman Was Wrong," another Kettering production, will have its initial introduction at McVicker's on September 9.

### KING TO RE-ENTER VAUDE.

Billy King, who has run a stock company at the Grand Theatre the entire summer, will shortly close his long run there and prepare for his return opening on the Pantages Circuit. This is said to be the first colored comedy company to make such a success on the Western circuit.

### "ODDS AND ENDS" TO CLOSE

"Odds and Ends" will close its engagement at the Garrick Theatre on Saturday night and prepare for its tour of the West. Norworth plans to open his new show "Odds and Ends of 1918" in New York City during the holidays.

### POND TO MANAGE SHOW

L. E. Pond, formerly manager of the Majestic Theatre in Milwaukee, Wis., will have the management of "The Girl He Left Behind," scheduled to open at Oshkosh, Wis., early in September.

### BABE WILSON TO ENTER SCHOOL

Babe Wilson, who has been appearing in a number of reviews, will leave the stage shortly and attend school. She is but thirteen years old and has appeared in vaudeville for some time.

### FOX CELEBRATES WEDDING

Harry Fox is celebrating the fourth anniversary of his wedding. A dinner at the Sherman House, which will be attended by many prominent artists, will be one of the features.

### HAMLIN THEATRE RE-OPENS

The Hamlin Theatre, which has long been dark, has reopened with vaudeville supplies by the Affiliated Booking Company.

## JOHN CONSIDINE AGAIN BUSY IS REPORT

### SEEKS NEW POWER, IS RUMOR

New reports that John Considine is about to launch out as a real factor in the vaudeville world again were heard early this week and if the fact that he was recently in Chicago amounts to anything, there may be some foundation for the stories that are going the rounds.

One of the tales is to the effect that Considine, with plenty of money obtained through some oil property which he held, is shortly to take over the leases on eight or ten of his old houses, establish connection with some of the vaudeville interests here and try once more to make a fortune through the presentation of variety shows. Chris Brown, long his confidential man, only acts mysterious when questioned about such a project.

Considine has been what everybody called out of the business for several years, but he still has friends who would not only be glad to see him return but would set about at once seeing that he gets what he wants in the way of affiliation, etc.

### McVICKERS STARTS PAN ROUTE

It has now been announced that McVicker's Theatre will house the regular Pantages road shows, being selected as the opening point for that circuit. The shows will then go to the Miller Theatre in Milwaukee, Wis., and the Pantages in Minneapolis, Minn., continuing on with the circuit. Following the closing of the shows at Kansas City, Mo., the road companies will be routed over the Hopkins-Pantages southern time, playing six more weeks through the South before closing. The Rialto will be played following the closing of the Pantages shows.

### NASH GOES TO W. V. M. A.

John J. Nash, booking manager of the Affiliated Booking Company for a number of years, has joined forces with those of the Western Vaudeville Managers' Association as assistant to Mort H. Singer, the general manager. Nash was formerly a booking agent for the old Sullivan-Considine Circuit. Paul Goudron, who is now a member of the booking force of the W. V. M. A., was formerly connected with the A. B. C. and Sullivan-Considine circuits. It has not been announced as to who would succeed Nash at the Affiliated.

### MORE HOUSES TO TRY VAUDE

It is announced that by September 15 all of Chicago's outlying vaudeville theatres will have resumed their seasons. Numerous booking agencies announce many new additions to their circuits, showing that theatres which have been offering other entertainment than vaudeville will turn to the continuous this season.

### THREE THEATRES OPEN

The Windsor and Logan Square theatres opened their season Sunday under the management of Walter Meakin. Both houses have adopted a policy of playing eight acts and giving two shows a night. The American Theatre opened with vaudeville on Thursday, playing five acts and giving two performances a night.

### HERMAN SIGNS MOSSMAN

Earl Mossman has signed a contract to appear in Lew Herman's "Review of Reviews" the coming season. Mossman was formerly of the team of Mossman and Vance, which was recently terminated owing to the draft, Vance going to Camp Grant for military service.

### MATTHEWS TO ROUTE SHOWS

J. C. Matthews, booking manager of the Pantages Circuit, will have full charge of making up and routing the Pantages road shows upon their leaving McVicker's Theatre for their western tour. Conflicting reports have credited an eastern agent with having the authority to do this.

### WILL GIVE STYLE SHOW

Permission has been granted Jackson and Mann, who operate the Rainbow Gardens, to produce a style show there the coming week. The profits derived will be donated to the Salvation Army Fund. Fifteen models and a Jackie band will be employed.

### KILPATRICK AIDS TWO DRIVES

Charles J. Kilpatrick, popular among show folk, has been working in the interest of the Salvation Army and War Savings stamp drives, and is credited with selling thousands of dollars' worth for each. He is preparing to get into the next Liberty Loan drive.

### GET "SEVEN DAYS' LEAVE" OPENING

"Seven Days' Leave" will arrive at the Garrick Theatre on September 1. It will have in its cast William J. Kelley, H. Cooper Cliffe, Jean Stuart, Edwin Forsberg, Sidney Barcey, Suzanne Jackson and Alice Belmore.

### WILL KEEP COLORED STOCK

The Avenue Theatre will not change its policy to vaudeville this season, due to the fact that the colored stock company has been an exceptional success. The stock policy will remain in vogue the entire Winter.

### THIS HOUSE WAS LUCKY

Tyler, Minn., was visited with a tornado last week and the only building not damaged was a motion picture house which had an attendance of 200 when the storm hit. Over thirty people lost their lives in the storm.

### ECKSTEIN GETS NEW CONTRACT

Louis Eckstein has again been appointed general manager of Ravina Park. He signed a contract last week calling for his services for the next five years.

### KOPPEL CHANGES JOBS

Joe Koppel, who has managed a number of theatres for the Ascher Brothers, has joined forces with Balaban and Katz, and will manage the Revere Theatre on the North Side.

### THREE STAGE HANDS ENLIST

Claude Greeley, of the McVicker's stage crew, Harry Fleming and Irving Brown, all enlisted with the Marines last week, and left Saturday morning for Paris Island, S. C., for training.

### PEARSON SUCCEEDS GOLDBERG

Frank Pierson has succeeded Lew Goldberg as manager of the American Theatre. Goldberg has enlisted in the navy and will leave next week for one of the training camps.

### JOE SWIRLING ENLISTS

Joe Swirling, who writes theatrical gossip for the Chicago American, has entered the navy, but is on a special furlough for an indefinite period.

### MURRAY TO PLAY LINCOLN

Edgar Murray, Sr., who portrays the character of Abraham Lincoln, has been cast for the role of Lincoln in the new vaudeville offering, "The Rail Splitter."

### GET THREE-YEAR CONTRACT

Elliott, Comstock and Gest have signed Harry Fox and the Dolly Sisters to a three-year contract. They are to be featured in a new musical comedy.



# DRAMATIC and MUSICAL

## "LIGHTNIN'" WITH FRANK BACON SCORES HIT AT THE GAIETY

"LIGHTNIN'"—A comedy in a prologue and three acts by Winchell Smith and Frank Bacon. Presented at the Gaiety Theatre, on Monday evening, August 26.

### CAST.

Lightnin' Bill Jones.....	Frank Bacon
John Marvin.....	Ralph Morgan
Raymond Thomas.....	Paul Stanton
Leuel Townsend.....	Thomas MacLarnie
Rodney Harper.....	Harry Davenport
Everett Hammond.....	E. J. Blunkall
Nevin Blodgett.....	Sam Colt
Oscar Nelson.....	George Thompson
Fred Peters.....	Sidney Coburn
Walter Lennon.....	William F. Granger
Zeb Crothers.....	George Spelvin
Liverman.....	Fred Conklin
Hotel Clerk.....	James C. Lane
Mildred Buckley.....	Beatrice Nichols
Mrs. Jones.....	Jessie Pringle
Margaret Davis.....	Jane Oaker
Mrs. Harper.....	Bessie Bacon
Freda.....	Beth Martin
Emily Jarvis.....	Sue Wilson
Mrs. Moore.....	Phyllis Rankin
Mrs. Jordan.....	Minnie Palmer
Mrs. Brainerd.....	May Duryea
Mrs. Starr.....	Frances Kennan
Mrs. Cogshall.....	Ruth Towle
Mrs. Brewer.....	Helen Story

Lightnin' Bill Jones, the lovable ne'er-do-well hero of Winchell Smith's and Frank Bacon's delightful comedy, is the proprietor of the Calivada Hotel, a resort situated on the state line between California and Nevada. At the time of the action of the piece the place is highly prosperous as Nevada is the mecca for scores of females who wish to free themselves from the bonds of matrimony and the Calivada is particularly popular because it possesses the double advantage of being within the state of Nevada and having a California post office address as well.

The work of running the hotel falls upon Lightnin's wife, who with an adopted daughter does practically the entire work, Bill's duties being chiefly to go to the postoffice for the mail. He rarely returns until late in the evening, oftentimes under the influence of liquor. In spite of this he is a lovable old man, who delights to spin yarns and tell of his wonderful adventures, never allowing such a little matter as truth to spoil the point of his tales.

In his meanderings from the postoffice to the hotel he meets a young law student living in a cabin who tells him of having been swindled by a clever San Francisco lawyer into parting with his property in exchange for some worthless stock. From their conversations Lightnin' learns considerable law and when he faces a situation at home where his wife wants to sell the hotel and take in exchange stock in a supposedly strong financial corporation, he knows how to act. His refusal to join his wife in signing the deed results in his being thrown out of doors and made the victim of a conspiracy whereby his wife in order to sign away the hotel sues him for divorce.

The old man, who has taken refuge in the soldiers' home, goes to the court house as a witness for his young lawyer friend in a land case and finds to his surprise that the case brought by his own wife for divorce is about to be heard.

Lightnin's decision to try his own case results disastrously for the conspirators. He is vindicated, his wife asks forgiveness and the conspirators deed back the hotel and all ends happily.

Frank Bacon as "Lightnin'" gave a remarkable performance and made of the old man a character so quaint, humorous and lovable as to win instant success. Ralph Morgan, as the young law student who had been defrauded and whose efforts to foil the conspirators finally resulted in their downfall, was excellent, and Beatrice Nichols, whose love he finally won, even if he had to declare it before a court room of witnesses, was particularly good.

Jane Oaker gave a spirited and clever performance and the rest of the cast were excellent.

## MAUDE PICKS CAST

In the cast of "The Saving Grace," rehearsals of which were begun last week, are Cyril Maude, Laura Hope Crews, William Devereaux, Betty Murray, Charlotte Granville, Annie Hughes and Edward Douglas.

## "GLORIANA" REHEARSING

Rehearsals of "Gloriana," a new musical play in which John Cort is presenting Eleanor Painter, started last week. "Gloriana" is the work of Catherine Chisholm Cushing and Rudolph Friml, and will have its premier presentation in Washington, D. C., September 16.

## BROADHURST PLAY IS BIG BEAUTY SHOW WITH CATCY TUNES

"HE DIDN'T WANT TO DO IT."—A musical comedy in three acts. Book and lyrics by George Broadhurst, music by Silvio Hein. Presented on Tuesday night, August 20, at the Broadhurst.

### CAST.

Alexander McPherson.....	Ernest Torrence
O. Vivian Smith.....	Percy Ames
Washington Demming.....	Charles Meakins
Detective.....	Ned A. Sparks
Manager of the Hotel.....	Alexander Frank
Walter.....	Robert O'Connor
Lieutenant Rodgers.....	Joseph Willmot
Paula Wainwright.....	Katherine Galloway
Marjorie Thompson.....	Helen Shipman
Norma Wallace.....	Adele Blood
Mary Manners.....	Elsa Thomas
Wilda Wood.....	Elsie Gordon
Bertha Harrison.....	Natalie Bates
Constance Conover.....	Helen Pierre
Roberta Runyon.....	Edna Pierre
Frances Farrington.....	Mary Cunningham
Neva Norcross.....	Carrie DeNerville
Gertrude Glover.....	Florence Collier
Dorothy Daniels.....	Anna Toddings
Kate Carter.....	Mary McDonald
Henrietta Hadley.....	Jean Carroll
Janice Godfrey.....	Clara Carroll
Katherine Kollis.....	Ona Hamilton
Marie Melton.....	Dorothy LaRue
Leonore Leonard.....	Gladys Clifton
Nanette Norris.....	Ida Ross

"He Didn't Want to Do It" is the somewhat different title for a musical play which George Broadhurst has selected for his latest production. Mr. Broadhurst, whose previous stage successes have been of the dramatic type, has written both book and lyrics of the new piece and Silvio Hein has supplied the score.

The piece which is a rewritten farce, first seen in London, is diverting and amusing with a background of crooks and the plot concerns the theft of some valuable emeralds.

However, the success of the piece will not depend upon the plot, but upon the extraordinary cast of beauties which Mr. Broadhurst has selected for it, his own clever lyrics, which by the way are about the best New York has heard in many seasons, and the melodious score and catchy tunes written by Mr. Hein.

Rarely has New York heard so many tuneful songs in a single show.

Perhaps the best number of the half dozen which were enthusiastically applauded is "I'm the Only Girl from the City," sung by Ernest Torrence. Other numbers which scored decidedly with the first night audience are "Everyone Swears at the Waiter," "What Mother Used to Say to Me" and "Nothing Escapes Me."

Ernest Torrence, the tall Scotchman, was seldom, if ever, funnier. Ned Sparks, in the role of a fake detective, made the most of a part which did not give him full scope for his abilities, and Percy Ames and Charles Meakins acquitted themselves most acceptably.

Katherine Galloway and Adele Blood were attractive and capable and both scored hits in their respective parts.

The piece is excellently put on, moved along smoothly from start to finish, and while the cleverly executed dances and catchy tunes are of more importance than the plot, "He Didn't Want to Do It," is a first rate evening's entertainment.

## AVON COMEDY FOUR AND FANNY BRICE CARRY "WHY WORRY?"

"WHY WORRY?"—A three act melodramatic farce, with songs by Montague Glass and Jules Eckert Goodman. Produced Friday evening, Aug. 23, at the Harris Theatre.

### CAST.

Dora.....	Fannie Brice
Stella.....	May Boley
Mrs. Harris.....	Vera Gordon
Shapiro.....	Ezra C. Walck
Felix Noblestone.....	George Sidney
Louis.....	Carl Dietz
Steffens.....	Edwin Maxwell
Wolter.....	Harry Dumont
David Meyer.....	Charles Trowbridge
Devlin.....	Jack Sharkey
Thorpe.....	John Wallace
Dan.....	Ralph Belmont
A Lady.....	Francesca Rotoli
A Gentleman.....	True S. James
Rashkind.....	Joe Smith
Margolius.....	Irving Kaufman
Dubin.....	Harry Goodwin
November.....	Charles Dale
Flo.....	Frances Richards
Frost.....	Kalman Matus
Bedell.....	James Cherry

Two outstanding features of "Why Worry" are the singing of Fanny Brice and the work of Joe Smith, Irving Kaufman, Harry Goodwin and Charles Dale, who make up the Avon Comedy Four.

"Why Worry" is a paradox. It is brightly written, but characters of the Potash and Perlmutter stripe are well nigh impossible when portrayed by women, as they are in this work by Montague Glass and Jules Eckert Goodman. Potash and Perlmutter are essentially male characters. Their quarrels are masculine and their words, issuing from the mouths of women lack the true ring. Hence, the work by the feminine principals lost its punch.

With Fanny Brice a plot may not have been considered necessary, but one swallow does not make a summer, and Miss Brice, clever and bright though she is, can scarcely carry the entire burden of a show on her shoulders.

The scene of the piece moves from an East Side restaurant to a wayside inn, and has principally to do with the Hebrew family which conducts each establishment, with a couple of German spies thrown in for good measure.

Miss Brice is star of the aggregation, and, as above stated, scored an individual success. Her ability, her personality, her smile and her singing were in evidence throughout the show.

The Avon Comedy Four never made a bigger hit in vaudeville than they did in "Why Worry," their "jazz" stuff being highly entertaining.

George Sidney, Vera Gordon and May Boley gave excellent portrayals of Yiddish characters.

Authors Glass and Goodman have probably never written in a happier vein, and the play is full of bright quips, but it needs more than bright lines to make a successful play.

## WEBER TAKES LAIT PLAYS

Joe Weber last week acquired from Jack Lait the rights to a new musical play by the latter tentatively entitled, "The Minstrel Man." The piece will be produced in New York during the holidays.

Weber also has engaged Lait to write for him a comedy, called "Gus, the Bus," in which Weber will star himself in the title role. The play is founded upon Lait's own novel. It tells of a German bus boy who escaped from Germany at the outbreak of the war, and afterward enlisted in the United States army.

## PRODUCE "UP IN THE AIR"

SAN FRANCISCO, Cal., Aug. 24.—"Up in the Air," a new musical piece, has just been produced at the Cort Theatre, this city, by Dana Hayes and Ben M. Giroux. The book is by Michael Cooper and Waldo O. Twitchell.

## OPENING DATES AHEAD

"Head Over Heels"—Cohan, Aug. 29.  
 "The Woman on the Index"—48th St., Aug. 29.  
 "One of Us"—Booth, Sept. 2.  
 "San Carlo Grand Opera Co.—Shubert, Sept. 2.  
 "The Saving Grace"—Empire, Sept. 3.  
 "Someone in the House"—Knickerbocker, Sept. 4.  
 "Daddy"—Belasco, Sept. 5.  
 "Mr. Barnum"—Criterion, Sept. 9.  
 "The Unknown Purple"—Lyric, Sept. 14.  
 "An Ideal Husband"—Comedy, Sept. 16.  
 "Opera Comique"—Park, Sept. 23.  
 "Crops and Croppers"—Belmont, Sept. 29.  
 "Kean"—Theatre du Vieux Colombier, Oct. 14.

## OUT OF TOWN

"Look Who's Here"—Trenton, N. J., Aug. 30.  
 "Phoebe Pretends"—Philadelphia, Sept. 2.  
 "Not With My Money"—Asbury Park, N. J., Sept. 2.  
 "An Ideal Husband"—Stamford, Conn., Sept. 6.  
 "He Took a Chance"—Atlantic City, N. J., Sept. 9.  
 "Gloriana"—Washington, D. C., Sept. 16.  
 "The Riddle and the Woman"—Washington, D. C., Sept. 23.  
 "A Prince There Was"—Atlantic City, N. J., Oct. 21.

## "WHERE POPPIES BLOOM" IS A THRILLING SPY MELODRAMA

"WHERE POPPIES BLOOM."—A melodrama in three acts by Rol Cooper Megrue. Founded on the French of Henri Kistemakers. Presented on Monday evening, August 26, at the Republic.

### CAST.

Guido.....	By Himself
Brevail.....	Jean Gautier
Charlie.....	Will Deming
Lagarde.....	Laurence Eddinger
Pierre.....	Alfred Hesse
Henry.....	Percival Knight
Vellera.....	Marcel Rousseau
Brochier.....	Paul Doucet
Theuret.....	Roy Walling
Bertolie.....	Lewis S. Stone
Shorty.....	Frank Nelson
Marianne.....	Marjorie Rambeau
René.....	Pedro de Cordoba

Marjorie Rambeau's latest starring vehicle is another play of the war, a spy play in which she is the only woman in the cast, and which although it does not give its talented young woman the opportunities afforded in "Eyes of Youth" for the display of her versatility, does give her wide scope for the exercising of her acting skill and the display of her personal loveliness.

Miss Rambeau appears as a young widow, mourning the death of her husband. Conflicting emotions tear her heart for while mourning her husband she has learned to love a young French officer whom she has nursed back to health and strength after he had been badly wounded.

She is shocked into the realization of the hopelessness of her position when she learns that her husband instead of having been a lover of France is instead a Prussian spy in French uniform, and instead of being dead, as she had supposed, is alive and well and carrying on his nefarious work in the aid of Germany.

She discovers him in their former home, now almost in complete ruins, and hesitates but a moment before turning him over to be shot. He escapes, but attempting to communicate with the Germans is again captured and shot by an American soldier.

She had deeply loved her husband not only for himself, but as the father of her child, and the love which she had for years bore him was killed in the moment when she learned that all his protestations of love and loyalty to France were false. His death straightens out the triangle and her betrothal to the young French officer happily ends the play.

In addition to Miss Rambeau, who in some portions of the play does excellent work, the cast is a most capable one. Lewis Stone, as the husband, and Pedro de Cordoba were remarkably good. Will Deming as the American soldier and Percival Knight scored hits.



# BURLESQUE

## AMERICAN WILL HAVE ONE MAN CENSOR

### OLD BOARD DONE AWAY WITH

There will be no censor committee this season on the American Burlesque Circuit. This was decided by the officials of that circuit at a meeting last week in the American headquarters in New York.

However, the shows will be censored, although in a different way. A person known only to certain officials of the circuit has been engaged to see every show. This party, and it is not disclosed whether it is a man or woman, will travel continually over the circuit, and no one except General Manager George Peck and Assistant General Manager William V. Jennings will know the shows to be visited next.

The new censor will go to a theatre, purchase a ticket, see the show and make a report which will be forwarded to the New York office. Should a report come in stating the show is not up to the standard, Peck or Jennings will visit it, look it over and, if necessary, order changes. It is said that the new censor is a person well known in burlesque.

The reason given by the office of the American Burlesque Association for doing away with the censor committee is that when those men visited a show, as a rule everyone was prepared and the performers gave their very best for that show, cutting out anything they thought the censors would not look upon with favor. In fact, it is claimed the managers of some shows were well informed last season several days before the committee arrived, through some secret channel, and had their shows in such shape that they really needed no changes.

The new policy will do away with all this, it is claimed, as the new censor will be on the road all the time. He or she may catch one show in St. Louis and bob up next week in Wilkes-Barre. The same show may be caught a dozen times during the season.

### MOELLER COMPLETES CAST

CHICAGO, Ill., Aug. 26.—The principals of Art Moeller's Stock Company appearing at the Gayety, this city, are Billy Carlton, Arthur Laning, Chas. Ward, Al. Weston, George Walsh, Jack Cassin, Florence Tanner, Ruth Denice and Magie Greene. They were booked through Roehm & Richards' New York office.

### WALSH GOES TO CHICAGO

George T. Walsh, one of the best character comedians in burlesque, who recently retired from the cast of Ben Kahn's Union Square stock company, left New York Monday to join the Art Moeller Stock Company at the Gayety. Walsh had been at the Union Square for over two years.

### BURNS GOES TO MAJESTIC

Charles Burns, for several seasons treasurer of the Star Theatre, Cleveland, was last week appointed treasurer of the Majestic, Jersey City, and assumed his duties Monday.

### IRWIN'S BIG SHOW CAST CHANGES

Alfarretta Symonds has joined Fred Irwin's Big Show. Al Laurence closed with the show at Hurtig and Seamon's last week. Al Dunken and Frank Penny also have joined the show.

### PUTNAM HAS RE-OPENED

The Putnam, Brooklyn, reopened Monday as a stock burlesque house. Lou Lessor is managing it. It is on the Gramlish Family Circuit now.

### MARION IS FOUR-MINUTE MAN

Dave Marion received his appointment last week from Washington as a Four Minute Man.

In the last scene of his show this season Marion is billed as a Four Minute Man and makes an impressive speech at each performance.

### BAKER QUILTS CENSOR BOARD

Chas. M. Baker resigned as a member of the Board of Censors of the American Burlesque Circuit last Wednesday. His time will be taken up a great deal this season looking after his three shows, the "Highfliers," "Tempters" and "Speedway Girls."

### PLAY BRISTOL MONDAYS

BRISTOL, Pa., Aug. 24.—The New Bristol theatre, this city, is playing the attractions of the American Burlesque Circuit on Monday. The shows now go from here to Easton for one day and then to Wilkes-Barre for the balance of the week.

### SAILS OVERSEAS

Corrine Francis, of the team of Hunter and Francis, and sister of Altie Mason, prima donna of Hughy Barnards' "Americans," has left with one of the "Overseas" companies to entertain the soldiers in France.

### WALSH GOES TO CHICAGO

George Walsh, character comedian, who recently closed with the Kahn Union Square Company, left for Chicago, Monday, where he will produce and work as a principal comedian for the Art Mueller Stock Company.

### HOLMES REPLACES WARD

LOUISVILLE, Ky., Aug. 23.—When the "Frolic of the Nite" opened at the Gayety here Sunday, Ben Holmes was a member of the cast, doing comedy. He joined the show last week, replacing Charlie Ward.

### LEA TO LEAVE SHOW

SPRINGFIELD, Mass., Aug. 26.—Mark Lea will close with the "Mile a Minute Girls" here this week. Lea was dissatisfied and requested Owner Billy K. Wells to release him. Ambark Ali will replace Lea.

### BABE LA VETTE OPERATED ON

Babe La Vette, soubrette of the "Girls from the Follies" was operated on for appendicitis at the Wyckoff Hospital of Brooklyn, last week.

### DE WOLF LOSES MOTHER

Lucy Linton De Wolf, mother of Linton and Laurer De Wolf, died on the train Aug. 13th while en route from San Antonio, Tex., to her home at New Brunswick, N. J.

### CARRIE FENNELL REPLACED

Cora Meese replaced Carrie Fennell as soubrette of Hughie Barnards' "Americans" at the Gayety last Monday. Miss Fennell did not even open with the show.

### GOLDEN IN TRAVIS' PLACE

Nat Golden is both acting manager and agent for the Dave Marion show while Bob Travis is at Toms River. He will remain as such during the next few weeks.

### ROSE SIGNS DE SILVIA

Fred de Silvia will open with Lew Rose's Dauphine Stock New Orleans the middle of September.

### ELLIOTT MADE MANAGER

Nicholas Elliott has been appointed business manager of the National Winter Garden, New York, by the Minsky Brothers.

## PATRIOTISM IS KEYNOTE OF NEW SHOWS

### ALMOST ALL BOOST UNCLE SAM

Patriotism is to be the keynote of burlesque offerings this season. All of the shows will have ensemble numbers in which patriotic tableaux will play an important part. The patriotic idea will also be carried out in the opening and closing choruses, of all the wheel shows.

The Dave Marion show which played New York recently presented a program that was patriotic from start to finish, and it is understood that the shows that are booked to follow him into the Columbia, have been fashioned along similar lines.

Among the shows that will present patriotic ensembles this season are: Girls of the U. S. A., Maids of America, Mollie Williams Show, Lew Kelly's Show, Cheer Up America, Bowery Burlesquers, Bostonians, Bon Tons, Million Dollar Dolls, Twentieth Century Girls, Sporting Widows, Roseland Girls, Sam Howe's Show, Hip Hip Hooray, Follies of the Day and the Beauty Trust.

### BRAGDON AT WORK AGAIN

WASHINGTON, D. C., Aug. 22.—Cliff Bragdon was able to work this week. The "Million Dollar Dolls" with which he is featured, opened at the Gayety, here, Sunday. Bragdon injured his foot at a dress rehearsal in Baltimore and was confined to his hotel all week. The show did not open in Baltimore.

### AMERICAN CALLS MEETING

A meeting of the Board of Directors of the American Burlesque Circuit has been called for Sept. 6 at the headquarters of the association in the Columbia Theatre Building.

### WIGERT PILOTS LEGIT SHOW

Martin Wigert, agent and manager of the Behman Show last season, has left New York ahead of "Out There." The show opens in Allentown Labor Day.

### PHIL PHILLIPS LOSES WIFE

The wife of Phil Phillips, a member of the orchestra at Kahn's Union Square, died at her home in Brooklyn last week.

### SHAW GOES TO CRESCENT

Albert Shaw, former treasurer of the Orpheum, Newark, is now the treasurer of the Crescent, Brooklyn.

### SPEARS JOINS "PIRATES"

Sammy Spears joined the "Pirates" in St. Paul last week.

### ZIEGFELD WINS SHERRI SUIT

Florenz Ziegfeld, Jr., won out in the United States District Court last week when Judge Chatfield granted a final decree against Andre Sherri, enjoining him from using a song from the "Follies."

Sherri conducts an entertainment in Chicago. In it he is alleged to have used one of the "Follies" numbers. Ziegfeld, it is said, sent him several telegrams of warning, but, according to the allegations, Sherri paid no attention to them. Thereupon, Ziegfeld told his attorneys, Dittenhoefer and Fishel, to institute suit, which they did.

### CLIPPER MAN ENLISTS

Sam Kuster (S. K.), of the New York Clipper staff, has enlisted in the Canadian Expeditionary Forces. He leaves us this week.

## "GIRLS DE LOOKS," WITH HOEY AND LEE, IS BANG-UP SHOW

Barney Gerard has lived up to his reputation in giving Hoey and Lee a great production this season and has surrounded them with a cast that can sing and act.

This is Hoey and Lee's return to burlesque after sixteen years' absence and they should be proud to come back in such a grand way. They are fortunate to be with a show which will hold its own with the best of them, and the boys will surely carry the name of Gerard through with flying colors.

The show is called "The Girls de Looks." It has a new book and is in two acts, with three scenes in each. Barney Gerard and Hoey and Lee are responsible for the book, which has many funny situations well worked out.

The scenery is bright, has a good coloring effect, with lots of life, and is refreshing to the eye. The office scene and exteriors of the Strand Theatre and Times Square are well reproduced. The "jail" scene is bright, while the "Butterfly Hall" set has been artistically done. The blending of colors in the costumes worn by the chorus was carried out with care.

Hoey and Lee's comedy is different from that usually seen in burlesque, and the change is a welcome one. At the Columbia Monday afternoon they were well received. Their style of the Hebrew character which they offer, first as lawyers, then as cops, and lastly as jailbirds, following this by working in dress suits, keeping always to their one character, is distinct. They work like trojans and try hard to please. They are certainly funny.

Ross Snow was a decided success in an eccentric character of a "nut" inventor. He displays unusual skill in his work and proves an amusing adjunct to the comedy portion of the show.

Walter Pearson acquitted himself handily as the "straight" man. His work is clean, he "feeds" the comedians smoothly, can sing and is a real classy dresser. His appearance lends class to the show.

Harry Kay easily holds his own as a character man. His portrayal of a politician is good. He does not overstep the part and throughout the show he makes his part stand out.

Babe Burnett is a real success as a soubrette. She is full of "pep" and puts her numbers over for lots of encores. She is a shapely little miss with lots of personality. Her dresses are of unusual beauty. The black one, trimmed with white fur, in particular, is stunning. She dances cleverly, injecting some acrobatic dancing in her numbers.

Josephine Young has never been seen to better advantage. She has improved wonderfully in her work since last seen here. She delivers her lines creditably and, as a vampire, she shows that she can act. She is given plenty of opportunities throughout the performance and she accepts them all. She puts her numbers over with a punch, and wears some striking costumes. Her black and white gown displays her fine lines and curves to advantage.

Bonnie Bernice does very nicely in the ingenue role. She is a pleasing young girl and offers several numbers most acceptably. Her wardrobe is pretty.

Evelyn Stevens shows the full value of her voice in a published song. Her wardrobe is attractive.

Jane Pearson has several bits, which she handles nicely.

Hoey, Pearson, Snow and Fay offer an entertaining singing specialty in one, which won applause.

The "ragtime wedding" of Lee and Miss Burnett was well staged.

Hoey and Lee presented their specialty near the finish of the show and easily deserved the applause they received. The act is clever and the boys offered several good parodies in the regular Hoey and Lee style.

SID.



# HARRY VON TILZER

Takes great pleasure in announcing four wonderful songs for the start of this coming season. Every one of these songs has been tried and proved to be the goods. We are backing our judgment, time and money on these songs. So if you are looking for some real live, sure-fire hits for your act, shoot in a wire, write or call.

THE FIRST REAL COMEDY NOVELTY KNOCKOUT SONG OF THE SEASON

## I WANT A DOLL

LYRICS BY ED. MORAN AND VINCENT BRYAN

We can't rave enough about this wonderful song. Anybody can sing it. Male or female. Two boys. Two girls. Boy and girl; in fact, tell us what kind of version you want and we'll send it to you.

OH, WHAT A PEACH OF A SONG!

## THE PICKANINNY'S PARADISE

A beautiful Southern rag ballad that is different than anything on the market. A beautiful spotlight song. A beautiful duet with the prettiest obligato you ever heard, such as only Eddie Smalle can write. This is one of the sure fire hits of the season.

We also have special trio and quartette arrangements for this number.

BY SAM ERLICH AND NAT OSBORN

FRANK FAY, DAVE DRYER AND BEN RYAN'S BIG PATRIOTIC HIT

## WHEN I SEND YOU A PICTURE OF BERLIN

YOU'LL KNOW IT'S OVER OVER THERE AND I'M COMING HOME

The most opportune patriotic song on the market with a great kick in every line. Great for an opening or closing number. Great Quartette arrangement.

WATCH THIS WONDERFUL DESCRIPTIVE BALLAD GROW

## THE LITTLE GOOD FOR NOTHING'S

GOOD FOR SOMETHING AFTER ALL

This song will stop any show any place with the greatest kick poem ever written.

## HARRY VON TILZER MUSIC PUBLISHING CO.

222 West 46th Street, New York City

BEN BORNSTEIN, Manager

CHICAGO OFFICE: 143 N. DEARBORN STREET, CHICAGO. MURRY BLOOM, Manager.



# MELODY LANE

## NEW MUSIC SEASON OPENS WITH A BANG

Scores of New Numbers Issued by Leading Houses Are Meeting with Phenomenal Reception

The music season for the year, although opening somewhat later than usual, is now well under way and has started out in a manner which indicates that in spite of the war, transportation, labor, and other difficulties, the year will be one of, if not the most prosperous one in the history of the industry.

Scores of new numbers issued by the leading houses are being taken up in a manner which promises that the number of hits launched this year will far surpass those of last year, which was in itself a record one.

THE CLIPPER of this week issued as an opening of the season number gives the performer some idea of the great number of songs that are being published by the various houses and the great diversity of their style will enable the singing actor to select his entire repertoire from the numbers announced in this issue.

Performers who have for years looked to the columns of this paper for the singing material for their vaudeville, dramatic or musical comedy offerings will this year find a greater number and a higher grade list of compositions to choose from than ever before.

The war leaders all agree that a singing army is a fighting army and by the same line of reasoning a singing nation will be a victorious one. The demand for good melodious songs in the theatres is greater than ever before and the singing performer with a good repertoire of numbers is in greater demand than ever before.

The singer who makes a careful selection of the published numbers, the songs which have been chosen with great care, tried out before critical audiences before release is sure to find a repertoire of numbers which will not only carry his act over to success, but steadily advance him in his profession as well.

## FOUR GEO. M. COHAN SONGS READY

The Maurice Richmond Music Co. has ready for release four George M. Cohan songs, four numbers which have scored great hits in the past and which have been revised and brought up to the present moment in regard to lyrics.

The special war version verses which have been supplied make these famous numbers particularly valuable and fit for any act.

They are, "Stand Up and Fight Like H—," "You're a Grand Old Flag," "Give My Regards to Broadway" and "The Yankee Doodle Boy."

## ROACH'S BROTHER A PRISONER

Joseph Roach, a brother of J. T. Roach, manager of the music department of Hinds, Hayden & Eldredge, is a prisoner of war in Germany.

In spite of his unfortunate predicament he is, according to a letter recently received from him, bright and cheerful.

## PACE & HANDY MOVING

The Pace & Handy Music Co., formerly of Memphis, Tenn., are moving their entire plant to New York. The firm has made a specialty of "blues" and have some of the best compositions of this type in the country.

## MURPHY IN A SANITARIUM

Stanley Murphy, the songwriter, was taken to an Amityville, L. I., Sanitarium last week, suffering from a severe nervous breakdown.

## FEIST OPENS SEATTLE OFFICE

Leo Feist, Inc., has opened a branch office in Seattle, Wash. The new office is located at 301 Chickering Hall and is in charge of Monte Austin.

## GUS EDWARDS HAS NEW REVUE

Gus Edwards, who is now associated with the writing and producing staff of M. Witmark & Sons, has started out with his new annual Song Revue, which opened in Chicago last week and at once proved to be the equal in some respects and the superior in many to its famous predecessors along the same lines. It is a splendid and lively act, put on in Gus Edwards' best style, which means, of course, an abundance of spice, ginger, pep, and snap, added to which is a stream of flowing melody, most of it from his own fertile brain. The act features that most delightful young, American prima donna, Olga Cook, and utilizes the services of thirty clever people. Gus Edwards' songs, now published by M. Witmark & Sons, are, of course, being featured, some of the best being "Laddie Boy," "That Grand Old Gentleman (Uncle Sam)," "You're Your Mamma's Little Daddy Now," etc. In addition to this special feature is made of George M. Cohan's new march song, "When You Come Back, and You Will Come Back, There's the Whole World Waiting for You," which is a veritable riot at every performance.

## BRATTON AGAIN WRITING SONGS

John W. Bratton, of the theatrical firm of Loeffler & Bratton, was for years one of America's best known and most successful songwriters. For years he was connected with the house of M. Witmark & Sons, and while there wrote some of the biggest selling hits of the time.

Recently he has resumed writing and has a number of new songs completed which will be released in the near future.

## JOE MCCARTHY RETURNS

Joe McCarthy, who has been in Chicago for the past two weeks establishing a new branch of the McCarthy & Fisher Co. in that city, returned to New York on Saturday. He says that the "Oh, Look!" show, of which his firm publishes the music, has scored a great success in the windy city.

## JOHN ABBOTT IN THE SERVICE

John Abbott, manager of the English music publishing house of Francis, Day & Hunter, is now with the English army and is stationed in France.

Mr. Abbott, who formerly had charge of the New York office of his firm, is well-known in American music publishing circles.

## "ROSE ROOM" SCORING A HIT

"Rose Room," a new publication issued by Sherman, Clay & Co., of San Francisco, is scoring a decided hit throughout the west and is fast becoming popular in the east as well.

It is published both as a song and as a fox trot and all the dance orchestras throughout the country have taken it up.

## COHEN HAS FINE CATALOGUE

Meyer Cohen, although in business but a few months, has built up an excellent catalogue of good selling publications. The leaders are, "That's What God Made Mothers For," "Mothers of France," "I'd Love to Dance an Old-Fashioned Waltz" and "My Syncopated Melody Man."

## EVERYBODY WAS PLEASED

Representatives of almost every music publishing house in New York attended the opening of the Hippodrome on Thursday night.

Nearly every one of the big houses had a song or two in the show and as they all went over well everybody was pleased.

## HARRY WERTHAN IN NEW YORK

Harry Werthan, western manager for Jerome H. Remick & Co., is in New York, where he will remain for the next ten days. He is making his headquarters at the Remick offices in West 46th St.

## MUSIC MEN HOLD THEIR FOURTH ANNUAL OUTING

Sixty Members of N. Y. Publishers and Dealers' Association Enjoy Day at Massapequa, L. I.

The New York Publishers' and Dealers' Association held their fourth annual outing on Tuesday and spent the day at Massapequa, L. I.

The members and their guests made the trip out in automobiles and upon their arrival an excellent lunch was served. When this was over a nine inning ball game was staged between a team chosen by Walter Eastman and one selected by Joe Priaulx. Priaulx turned out to be a better picker than Eastman for his team won by a score of 21 to 11.

In spite of the big score the game was a corker and news of its progress filtered out to the town of Massapequa and before it ended practically the entire inhabitants were on hand cheering the players.

A number of the players showed wonderful flashes of baseball ability, causing the voicing of a suspicion that somewhere back in the old days they had earned their living by other means than the publishing and exploiting of music.

One of these was Phil Kornheiser, who played third base on the winning team and filled his position faultlessly and at bat got three hits in a row, each one to a different field. A claim of professionalism will probably be filed against him, so Tuesday marked his last appearance on the diamond unless he hooks up with Mike Donlin's rough riders.

Artie Mehlinger also played like a veteran and A. J. Stasny and Joe Keit were the envy of all the town boys who watched the game and wished for a similar entertainment every afternoon.

A fine shore dinner was served after the game and all motored back to New York late in the evening.

## ROWLAND BACK IN VAUDEVILLE

Once again has Ade Rowland abandoned musical comedy for vaudeville and last week opened a long tour commencing in Chicago. She was greeted with the greatest enthusiasm, which will doubtless be repeated the country over.

One of the features of her offering is Harry De Costa's song, "That Soothing Serenade," which was originally written for her, and which since she first introduced it has been taken up by the best singing acts in vaudeville. It is one of the big song hits in the catalogue of M. Witmark & Sons.

## SONG WRITERS IN THE WEST

Wolfe Gilbert and Anatol Friedland are appearing at Keith's Philadelphia, this week, and at the close of the engagement will make a jump direct to San Francisco, opening in that city on September 2. They are booked for a sixteen weeks' tour over the Orpheum Circuit. During their absence their music publishing business will be in charge of General Manager Max Silver.

## VON TILZER HAS NEW SONGS

Harry Von Tilzer has one of the best catalogues in his long career as a music publisher and it includes several numbers already well on the way to success.

The leaders are "I Want a Doll," "The Pickaninny's Paradise," "When I Send You a Picture of Berlin" and "The Little Good For Nothing's Good For Something After All."

## JESSE GREER IN CLASS 1A

Jesse Greer, of the Harry Von Tilzer Music Co., has been placed in Class 1A and expects to be called to camp for training within the next week.

## SAM FOX ON LONG TOUR

Sam Fox, the Cleveland music publisher, is making his annual coast to coast trip.

## LONG TOUR FOR MacFARLANE

So pleased was George MacFarlane with the few weeks in which he played some of the leading Keith houses recently, that he has made up his mind to give the musical comedy stage a rest for awhile. His success in vaudeville was instant and unequivocal, and a little surprise is felt at the announcement that he is booked solid for forty weeks over the Big Time, starting this week. Musical comedy's loss is assuredly vaudeville's gain, and vaudeville patrons are correspondingly elated. Few singers can get more out of a song than Mr. MacFarlane, who is always a delight to listen to. His act includes the singing of four of the biggest song successes published by the house of M. Witmark & Sons. These are his old favorites, "Can't Yo' Heah Me Callin', Caroline?" Caro Roma's tuneful and staleproof southern serenade "An Old Grand Army Man," one of the best character songs of the day, written by Harry De Costa, who this season is accompanying Mr. MacFarlane at the piano; "Dear Little Boy of Mine," Ernest R. Ball's newest success, and George M. Cohan's big hit, "When You Come Back, and You Will Come Back, There's the Whole World Waiting for You," a song which was originally written for and first sung by Mr. MacFarlane at his notable engagement at the Palace Theatre.

## HARRIS HAS GOOD SELLERS

Charles K. Harris' latest songs are selling wonderfully since the opening of the season. Never in the history of his house has there been so many song successes running together.

The leaders are, "If You Hear Them Calling Clancy, He's My Boy," "One, Two, Three, Boys, Over the Top We Go," "Smile When I'm Leaving, Don't Cry When I'm Gone" and "Leave the World a Little Better Than You Found It."

## STASNY HAS THREE SUCCESSES

The A. J. Stasny Music Co. has recently released three songs, which although but a few weeks old, are already established successes and are being featured by scores of well-known singers.

They are, "You'll Be There to Meet Them," "Kentucky Was Lucky" and "It's Never Too Late to Be Sorry."

## JERRY VOGEL ENLISTS

Jerry Vogel, for many years with the Plaza Music Co., has enlisted in the U. S. Navy. "Jerry" is one of the best known and most universally liked men in the music business, and his many friends are wishing him the best of good luck.

## LIEUT. HARROLD EASTMAN KILLED

Walter Eastman, manager of the New York branch of Chappell & Co., received a cable this week stating that his brother, Lieutenant Harrold Eastman, of the Canadian forces, had been killed in action in France.

## JOE GALLAGHER WITH FEIST

Joe Gallagher, formerly with the Joe Morris Music Co., is now with the Leo Feist, Inc., house and is located at Detroit, Mich., where he is assisting Bob Miller.

## ARTIE MEHLINGER WITH FEIST

Artie Mehlinger, who severed his vaudeville partnership with George Meyers last week, has retired from the stage and has joined the professional staff of Leo Feist, Inc.

## GUS KAHN IN NEW YORK

Gus Kahn, the Chicago songwriter, is spending a week in New York visiting friends.

## SIDNEY FRANKLIN WITH REMICK

Sidney Franklin has joined the local staff of Jerome H. Remick & Co.



## VAN AND SCHENCK'S

New Song Music by M. Franklin

### "RAGTIME MOSE'S OLD TIME BOMBASHAY"

A great rag-time novelty song. We want everybody to send for this song. It's a peach. Good opening or closing song.

## DICK WHITING

AND  
CHAS. MASON'S

New Fast Song

### "COTTON HOLLOW HARMONY"

Here's one for everybody. A great melody by the writer of "Mammy's Coal Black Rose," "Where the Black-Eyed Susans Grow," etc., etc.

# SMILES

Words by

J. WILL CALLAHAN

Music by

LEE S. ROBERTS

To make 'em holler  
for more sing  
"SMILES"  
And don't forget  
"SMILES"

Wins

### HERE THEY ARE—EVERY KIND OF A SONG

"I'LL LOVE YOU MORE FOR LOSING YOU AWHILE"	Whiting-Egan
"WHEN WE WENT TO SUNDAY-SCHOOL"	Kahn—Van Alstyne
"WHEN WE MEET IN THE SWEET BYE AND BYE"	S. Murphy
"MANDY AND ME"	McKenna—Gumble
"WE'LL BUILD A RAINBOW IN THE SKY"	Whiting—Egan
"BLUE BIRD"	Clare Kummer
"IT MIGHT AS WELL BE YOU"	Kahn—Van Alstyne
"FOR YOUR BOY AND MY BOY"	Kahn—Van Alstyne
"MY GIRL OF THE SOUTHLAND"	Brown—Hoier
"CHEER UP FATHER—CHEER UP MOTHER"	Bryan—Paley
"YOU'RE IN STYLE WHEN YOU'RE WEARING A SMILE"	Kahn—Van Alstyne—Brown
"TACKIN' 'EM DOWN"	Gumble—De Silva
"WONDROUS EYES OF ARABY"	Brown—Spencer

## JEROME H. REMICK & COMPANY

NEW YORK—219 W. 46th Street

DETROIT—137 W. Fort Street

CHICAGO—Majestic Theatre Bldg.

BOSTON—228 Tremont St.

SAN FRANCISCO—608 Market St.

PITTSBURGH—Kaufman's Big Store.

MINNEAPOLIS—Powers Mercantile Co.

PHILADELPHIA—31 So. 9th St.

LOS ANGELES—522 S. Broadway

ATLANTA—801 Flatiron Bldg.

PORTLAND, ORE.—322 Washington St.



**VICTOR D. LEVITT** has returned from the West.

**Jack Kline** has closed with the Victoria attractions.

**Callen and Tovel** have a new act in preparation.

**William Judkins Hewitt** has left the staff of the **Billboard**.

**Walter K. Sibley**, of Richmond, was in New York last week.

**W. H. Middleton** has cancelled a proposed trip to Porto Rico.

**Maurice B. Lagg** has closed with the **James M. Benson Shows**.

**Earl Lindsay** is producing the new **Reisenweber cabaret revue**.

**George H. Hamilton** is in advance of the **Greater Sheesley Shows**.

**Guy Wedick's "Wild West"** is playing **Hillside Park, Newark, N. J.**

**Tempey Evans** is a recent addition to the cast of **"Fiddlers Three."**

**Alan Brooks** will play opposite **Jane Cowl** in **"Information, Please."**

**Herbert Howe**, publicity man, has sailed for France with the tank corps.

The **O'Gorman Girls** will begin a tour of the **Orpheum Circuit** this week.

**Toto**, the clown, opened on **Orpheum** time August 25 in **San Francisco**.

**Earl Fox** will be seen in the role of **Billy Bolton** in **"Leave It to Jane."**

**Harry Holman**, a vaudevillian, will forsake the varieties for the legitimate.

**Toto Ottiano** and company will be seen in a new sketch entitled **"Oh, Olive."**

**Edith Day** has resumed the leading role in **"Going Up"** at the **Liberty Theatre**.

**Patsy O'Brien** has been engaged for the leading role of **"The Kiss Burglar."**

**Paul Earl**, a new singer from the West, will open on the **Loew** time this month.

**Joe Adams**, formerly of **Williams and Adams**, is visiting friends in **New York**.

**Mabel and Johnny Dove** will open for a tour of the **Loew** time on **September 16**.

**Grace Beaumont** joined the **"Midnight Revue"** atop the **Century Theatre** last week.

**Clyde Malle**, a vaudeville actor, lost a brother by death in **Nashville, Tenn.**, last week.

**Hazel Kirke** has signed with **John Cort** for one of the leading roles in **"Fiddlers Three."**

**Georgia O'Ramey** will be seen in her original role with the **"Leave It to Jane"** company.

**Joe Burton**, the Irish comedian, was presented with a daughter by his wife recently.

**Bradley and Wheeler** have a new act which they are showing at **Loew's American**.

**Mildred Post**, daughter of **Guy Bates Post**, has been added to the cast of **"The Blue Pearl."**

**Frank J. Murphy** and wife are with the **Meyerhoff attractions**, playing **Long Island towns**.

**Blanche Ring** and **Sophie Tucker** were complimented by **Governor Whitman** for their part in the mid-Summer Carnival given last week at **Saranac Lake, N. Y.**, for filling the **War Chest**.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Fay Aarons**, of the **Lewis and Gordon** office, has returned from a vacation spent at **Asbury Park**.

**Fred E. Johnson** will continue as manager of the **Court Theatre**, **Wheeling, W. Va.**, this season.

**Norman Hackett** has signed with the Government to take charge of dramatic affairs at **Camp Dix**.

**Joseph Miller** has been engaged for an important role in **John Cort's** production of **"Fiddlers Three."**

**Frank Riley Ha'ch** has been added to the cast of **"Forever After,"** in which **Alice Brady** will star.

**John P. Martin** has been added to the auditing department of the **New York International Exposition**.

**Mae Leming** will be seen in vaudeville shortly in a musical and dancing act which will carry three people.

The **Jim Post Musical Company** closed a Summer engagement at the **Royal Theatre, Vancouver, B. C.**, August 17.

**Stanley Sharpe**, manager of the **Winter Garden**, was married last week to **Edna Whitney**, who danced in **"Sinbad."**

**Miss Haye**, in private life **Mrs. George Nash**, will have a role in **George C. Tyler's** production of **"Someone in the House."**

**Will Burns**, formerly of **Burns and Lynn**, and **Mose Lucky**, of **Fischer, Lucky and Gordon**, are breaking in a new act.

**Ed. R. Salter**, director of publicity for the **Johnny J. Jones Exposition**, celebrated his birthday anniversary last week.

**Leeta Linn** has been engaged by **Henry W. Savage** for the lyric soprano role in **"Head Over Heels,"** in which **Mitzi** will be starred.

**Louis C. Wiswell**, general manager for **Henry W. Savage**, and **Zelda Sears**, comedienne, were married July 18 at **Norwalk, Conn.**

**Ray Henderson**, business manager for **"Allegiance,"** is in **Hahnemann Hospital** recovering from an operation performed last week.

**Lady Tsuda Noi**, the Japanese prima donna, will be seen soon in a new act, with the **Quanti Chinese Jazz Band** accompanying.

**Lee Muckenfuss** has in preparation three new acts called **"I Haven't Got a Minute," "The Rent-Dodgers"** and **"The Manicure Girl."**

**Frank A. Girard**, house manager of the **Eighty-first Street Theatre**, had as his guests at that house last night 300 **United States marines**.

**Minnie Palmer**, a generation ago a star of international fame in **"My Sweetheart"** and other comedies, has been added to the cast of **"Lightnin'."**

**Mrs. Walter Vincent**, whose husband is of the firm of **Wilmer & Vincent**, has been added to the **Board of Stage Women's War Relief**.

**Lieut. B. C. Hilliam**, of the **Canadian army**, has been added to the cast of the **Ziegfeld "Midnight Frolic,"** presenting his own songs and stories.

**Nora Bayes**, who for three years has paid the expenses of the annual outing of the **Jewish Orphan Asylum** in **Rochester, N. Y.**, increased the size of her check this Summer because, she said, "even the cost of children's pleasure has gone up."

**Mary Maxfield**, formerly of **Mott and Maxfield**, opens with a new act this week at the **Delancey**, and will tour the **Loew** time.

**Ricca Scott**, a niece of **Willie Collier**, and herself an actress, was married on August 1 to **Lieut. J. Benson Titus**, of the **81st Infantry, U. S. A.**

**Marguerite Sylva** will sing in vaudeville for several weeks prior to starting rehearsals with the **Opera Comique**, which goes into the **Park Theatre**.

**Lee Baker**, last seen in **New York** as a member of **Mrs. Fiske's** company in **"Service,"** has been added to the cast of **"The Woman on the Index."**

**Alexander Leftwich**, stage director, has been engaged by **Winchell Smith** and **John L. Golden** to take charge of their several **"Turn to the Right"** companies.

**Thomas Emery** and **Jane Blake** have been added to the cast of **Aaron Hoffman's** comedy, **"Nothing but Lies,"** in which **William Collier** is to star.

**Joseph Parsons** and **Dave Irwin** have been booked up until **July, 1919**, over **United** time. They open next Monday at the **Maryland Theatre, Baltimore**.

**Lee Baker** has been engaged by **George Broadhurst** to play a role in **"The Woman on the Index,"** opening tomorrow night at the **Forty-eighth Street Theatre**.

**Jimmie Bigley** is now employed as bag-loading instructor in a munitions plant near **Philadelphia**. He spends his spare moments entertaining his co-workers.

**Ben Johnson** has been added to the cast of **"Crops and Croppers,"** with which **Iden Payne** will inaugurate the season at the **Belmont Theatre** next month.

**Ben Johnson** and **Helen Westley** have been engaged by **Iden Payne** for the cast of **"Crops and Croppers,"** which will open at the **Belmont Theatre** **September 9**.

**Peggy O'Neil**, now playing the leading role in **"Patsy on the Wing,"** in **Chicago**, is to quit the dramatic stage at the end of this year and star in a comic opera.

**Marion Moody**, a **"Follies"** beauty, celebrated her second anniversary with **Florrenz Ziegfeld's** at **Shanley's** at a dinner given in her honor by her father last week.

**E. Walter Evans**, for the past ten months in the service of the Government in a Western camp, has been transferred to the East and will be stationed near **New York**.

**N. Sobelman, P. Albert** and **T. Jelenk**, all of **Schenectady, N. Y.**, last week obtained a charter to do business as the **Jelenk Theatre Co., Inc.**, with a capital of **\$10,000**.

**Marie Fling** has been appointed as assistant treasurer of the **Court Theatre**, **Wheeling, W. Va.**, and will have charge of the box office, with **Katherine Meredith** as assistant.

**Morton Selten**, last seen in **Maude Adams' company** in **"A Kiss for Cinderella,"** has been added to the cast of **"Humpty Dumpty,"** of which **Otis Skinner** is the star.

**Trixie Raymond**, one of the principal dancers of the **Winter Garden Show**, received word last week from France that her husband, **John Aldrich**, is now **Captain Aldrich, U. S. A.**

**Frederick Kaufman**, stage manager and member of the cast of **"The Blue Pearl,"** now playing at the **Longacre Theatre**, has designed a poster to help further the sale of **War Savings Stamps**.

**Kitty Doner**, who spent part of the Summer as a farmerette on a war farm at **West Saugerties, Ulster County, N. Y.**, is back in **New York** to begin rehearsals with **Al Jolson** in **"Sinbad."**

**Artie Hughes**, formerly well known on the vaudeville stage as a member of the teams of **Forster and Hughes** and **Slavin and Hughes**, is now stage door tender of the **Forty-fourth Street Theatre**.

**Corinne Rider-Kelsey**, instructor of music, is suing **Harold N. and Niera Rieger** for **\$75**, which she claims is her's for services rendered to **Niera**. Ten lessons were given at the rate of **\$7.50** each.

**G. M. Anderson** has returned from a three months' trip to **California**, where he had been making a series of five reel **"Broncho Billy"** pictures, and has started two companies rehearsing in **"Yes or No."**

**Lily Cahill** will be seen in the leading feminine role in **"A Home-Made Hero,"** a four-act play, which will be the opening attraction at the **Fulton Theatre** under the management of lessees **Bailey and Smith**.

**Frank McIntyre**, who accompanied **Hull N. Travis**, publicity director of the **Theatre Division of the War Department**, on his speaking tour through **Ohio** and **Michigan**, was appointed special theatrical aide to **Travis**.

**Maurice Schwartz** has leased the **Irving Place Theatre**, once the home of **German drama**, and will devote it to **Yiddish** plays. The season will open **August 29** with a new play by **Z. Libin**, called **"A Man and His Shadow."**

**Horace Judge**, for a number of years on **George C. Tyler's** staff and last season **George Arliss' business manager**, has resigned to accept the position of general press representative for the **United Picture Theatres of America**.

**Blanche Yurka** and **Harrison Hunter**, who are appearing in **"Allegiance"** at the **Maxine Elliott Theatre**, made patriotic addresses in aid of the **War Savings Stamp** campaign in front of the **Public Library** last Sunday afternoon.

**Edward Hampton**, of **Hampton and Blake**, has been rejected for military service on account of physical disability. Determined to do his "bit," he has enlisted for overseas entertainment work.

**William Powers**, **Marjorie Bonner** and **Tom Grady** have been added to the cast of **"Miss Blue Eyes,"** which is being assembled by **Harvey D. Orr** through the **Matt Grau** agency. **Powers** will play the role formerly handled by **Jed Prouty**. **Miss Bonner** is an ingenue and **Gray** is a comedian.

**A. L. Shakman**, president of the **Eighty-first Street Theatre**, was host to a large body of uniformed **Red Cross** nurses at last Thursday afternoon's performance at that theatre. At Thursday night's performance **Mr. Shakman** was host to 100 of the officers and men of the French cruiser **Montcalm**.

**Nahan Franko**, the orchestra conductor, was appointed captain of the **Home Defence League** last week by **Special Deputy Police Commissioner Rodman Wana-maker**. **Franko** joined the **Home Defence League** some time ago and for more than a year has given his services to the Government for the assembling of musicians for the new bands of the **Navy Department**.

**Mr. and Mrs. Sidney Drew**, of **"Keep Her Smiling,"** headlined a bill for the entertainment of uniformed men at **Fort Schuyler** last Sunday. Others who appeared were: **Frances Demarest, Ruby Norton, Louise Dresser, Florence Mills, Eddie Dowling, Alfred Gerrard, Marie Carroll, Zoe Barnett, Grace Leigh, Grace Washburn, Audrey Maple, George Kinneer, Kay Laurell, Florence Earle, Mabel Withee, Ada Meade, Kitty MacLaughlin** and **Emily Ann Wellman**.



# STASNY

**"YOU'LL BE THERE"**

(WHEN THE BOYS  
The Most Thrilling, Optimist Ma

**"KENTUCKY"**

(WHEN SHE RAISE A  
A Wonderful Song—Great Double—For Two Male Fem

**"IT'S NEVER TOO LA"**

WE PAID \$5,000.00 TO GET

If there is a weak SPOT in your act that can be repaired by a GREAT SONG, write, wire or call on "STASNY" before consulting anyone else.

Band and Orchestra Leaders Write for Our Catalogue

**A.J. STASNY**

Strand Theatre Building,  
Chicago Office: 143 North Dearborn Str

# STASNY



# THE HIT

## TO MEET THEM"

YS COME HOME)

imist March Ballad of All Times

## WAS LUCKY"

SE A GIRL LIKE YOU)

Male Females and for Male and Female—Great Patter

## LATE TO BE SORRY"

GE THIS GREAT NATURAL HIT

### NY MUSIC CO.

Buig, New York, N. Y.

Dear Street WALTER KING, Mgr.

WILLIE ROCKWELL, FRED MAYO (OF FOX AND MAYO),  
DICK HEINRICH, AL. STONE, ROSE GOLDBURG, HARRY  
BERNHARDT, RALPH WHITE, BURT SHEPARD, EDDIE  
CASSIDY, TONY WELLS, EARL BURTNETT AND JEFF  
BRANEN will be "There to Meet You" in our New York Office.

# THE HIT



HERE'S ONE THAT WON BECAUSE IT'S SIMPLY WONDERFUL  
AND WONDERFULLY SIMPLE!

# MY BELGIAN ROSE

**A HIT  
That Hit  
Home**

**Makes a Real  
Appeal**



**HERE'S  
YOUR  
COPY!**

*Moderato*

**My Belgian Rose**

By (GEO. BENOIT,  
ROBT. STEVENSON,  
TED. GARTON)

*Till Ready*

Rose of Bel-gium, droop-ing so low, Lift up your head, for we love you so,  
Once your rose buds bloom'd thru' the land, Then came the ty-rant with sword in hand,  
Robbed of your sun-shine, You're fad-ing a-way, But you'll live to bloom on a  
Crushed heath his foot-steps, You fell to the ground, But still in your heart there is  
hap-pier day A-mer-i-ca is call-ing to you, speak-ing in words di-  
life to be found A-mer-i-ca will bring back your bloom, hold-ing you to her

**CHORUS**

My home shall be thy home, and all my treas-ures thine  
No harm shall be fall you, and you'll find peace and rest -  
Bel-gian Rose, My droop-ing Bel-gian Rose,  
ev-ry hour of sor-row you've had, - You'll have a year in which to be glad, - You were not  
born in vain, For you will bloom a-gain, And tho' they've tak-en all your  
sun-shine and dew, - We'll make an A-mer-i-can Beau-ty of you, And you will  
flad re- pose o-ver here, My Bel-gian Rose.

Copyright MCMXVIII by LEO. FEIST, Inc. Feist Building, N.Y.

**The  
Audience  
Simply  
Loves  
This  
Song**

**YOUR COPY  
AND ORCHESTRATION  
ARE READY!**

**CHICAGO**  
Grand Opera House Building  
**BOSTON**  
181 Tremont Street  
**PHILADELPHIA**  
Broad and Cherry Streets

**LEO. FEIST, Inc.**

135 West 44th Street New York

CLEVELAND, 308 Bangor Bldg.

DETROIT, 213 Woodward Ave.

**ST. LOUIS**  
7th and Olive Streets  
**SAN FRANCISCO**  
Pantages Theatre Building  
**MINNEAPOLIS**  
Lyric Theatre Building

KANSAS CITY, 1125 Grand Ave. SEATTLE, 301 Chickering Hall

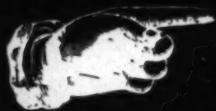
IF YOU WANT TO HELP UNCLE SAM CONSERVE PAPER, USE THIS AS YOUR PROFESSIONAL COPY.



It's Different, That's Why It's A Wonderful Success!

# I'M SORRY I MADE YOU CRY

A Real  
"KISS  
AND LET'S  
MAKE UP"  
Song



HERE'S  
YOUR  
COPY!

You Ought to See  
the Way It Goes  
Over!

*Moderato*

*I'm Sorry I Made You Cry*

By N. J. CLESI

Dear lit-tle girl, have I made you sad? Your lips are trem-bling so!  
Ro - ses en - rap - ture my thoughts with love, You are in ev - 'ry rose.

Those bit-ter tears will drive me mad, Jeal-ous of me I know!  
And like the gol - den sun a - bove, Your smile with heav - en glows!

Do you be - lieve there's an - oth - er girl, Do you be - lieve me un - true?  
My soul is thrill'd when the song birds sing, I hear your voice call-ing, me!

Tho' I have wand-ered in life's gay whirl, you've called me back to you.  
Come let us woo like the birds in spring, Oh, lis - ten to my plea!

**CHORUS (With expression)**

I'm sor-ry, dear, — so sor-ry, dear, — I'm sor-ry I made you cry!  
Won't you for-give? Won't you for-give? Don't let us say good-bye!

word, — One lit-tle smile, — One lit-tle kiss won't you try? — One lit-tle  
heart to hear you sigh, I'm sor-ry I made you cry! — It breaks my  
crying!

Copyright MCMXVIII by LEO FEIST, Inc. Feist Building, New York

Sentimental  
Lyric  
and  
Catchy  
Melody

YOUR COPY  
AND ORCHESTRATION  
ARE READY!

CHICAGO  
Grand Opera House Building

BOSTON  
181 Tremont Street

PHILADELPHIA  
Broad and Cherry Streets

## LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.

DETROIT, 212 Woodward Ave.

ST. LOUIS  
7th and Olive Streets  
SAN FRANCISCO  
Pantages Theatre Building  
MINNEAPOLIS  
Lyric Theatre Building

KANSAS CITY, 1125 Grand Ave.

SEATTLE, 301 Chickering Hall

IF YOU WANT TO HELP UNCLE SAM CONSERVE PAPER, USE THIS AS YOUR PROFESSIONAL COPY.



ALRIGHT AS LONG AS YOU WANT IT—HERE IT IS!

**K-K-K-KATY**

THE SENSATIONAL STAMMERING DITTY

**Sung by  
Soldiers,  
Sailors,  
Airmen,  
Actors and  
Oh, Well,  
Everybody**



**HERE'S  
YOUR  
COPY!**

**ASK ANYBODY—  
They'll Tell  
You!**

**K-K-K-KATY**  
Stammering Song

**MODERATO**

**ad lib.**

**VOICE**

**GEOFFREY O'HARA**  
Army Song Leader

Jim-my was a sol-dier brave and bold, Ka-ty was a  
No one ev-er looked so nice and neat, No one could be  
maid with hair of gold, Like an act of Fate, Kate was stand-ing at the gate,  
just as cute and sweet, That's what Jim-my thought, When the wed-ding ring he bought,  
Watching all the sol-dier boys march by, Jim-my with the girls was just a gawk,  
Now he's off to France the foe to meet, Jim-my thought he'd like to take a chance,  
Stut-tered ev'-ry time he tried to talk, Still that night at eight, He was  
See if he could make the Kais-er dance, Step-ping to a tune, All a-  
there at Ka-ty's gate, Stut-er-ing to her this in love sick cry:  
bout the sil-v'ry moon, This is what they hear in far off France:  
**CHORUS**  
K-K-K-Ka-ty, beau-ti-ful Ka-ty, You're the on-ly g-g-g-girl that I a-  
dore; When the m-m-m-moon shines ov-er the cow-shed, I'll be  
wait-ing at the k-k-k-kitch-en door."  
Copyright MCMXVIII by LEO. FEIST, Inc. Feist Building, New York

**A Hit  
with  
Every-  
body and  
Nobody  
Knows  
Why and  
We Don't  
Care!**

**1000 Press  
Notices a Day  
Tells the Story**

**CHICAGO**  
Grand Opera House Building  
**BOSTON**  
181 Tremont Street  
**PHILADELPHIA**  
Broad and Cherry Streets

**LEO. FEIST, Inc.**

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg

DETROIT, 213 Woodward Ave.

**ST. LOUIS**  
7th and Olive Streets  
**SAN FRANCISCO**  
Pantages Theatre Building  
**MINNEAPOLIS**  
Lyric Theatre Building

KANSAS CITY, 1125 Grand Ave.

SEATTLE, 301 Chickering Hall

IF YOU WANT TO HELP UNCLE SAM CONSERVE PAPER, USE THIS AS YOUR PROFESSIONAL COPY.



HERE IT IS FOLKS!

# THAT PEACH

Of a Novelty Rag Jazz Hit!

**Take Your  
Time and  
Get It  
Right!**



**HERE'S  
YOUR  
COPY!**

**YOUR COPY  
AND ORCHESTRATION  
ARE READY!**

**Took Talent to Write  
This One!**

Words by  
GRANT CLARKE

Everything Is Peaches Down In Georgia

Music by  
MILTON AGER & GEO. W. MEYER

Allegro moderato

Till Ready

VOICE

Down in Georgia  
All of Georgia's  
there are peaches Wait-ing for you  
full of peaches They're all gor-geous,  
yes, and each is Sweet Right as an-y peach heart that you could reach for on a  
each one reaches tree. too. in-to your peach and makes you part of Georgia  
South-ern beau-ties, they are fam-ous Geor-gia's where they  
Cling-stone peach-es cling right to you, Peach-es haunt your  
grow dream CHORUS. Think of My folks write me, They in-vite me Don't you want to go?  
get-ting, Al-ways get-ting Peach-es in your cream!  
Ev-ry-thing is peaches down in Geor-gia What a peach of a clime  
For a peach of a time Be-lieve me, Par-a-dise is wait-ing down there  
for you I've got a peach of a Pa, peach of a Ma,  
Oh, what a peach of a couple they are! There's a preach-er preach-es down in  
Geor-gia Al-ways read-y to say: Will you love and o-bey?  
I bet you'll pick your-self a peach of a wife, Set-tle down to a peach of a life  
Ev-ry-thing is peach-es down in Geor-gia.  
Copyright MCMXVIII by LEO. FEIST Inc. Feist Building, New York.

**It  
Has  
the  
Kick  
That  
Does  
the  
Trick!**

**CHICAGO**  
Grand Opera House Building

**BOSTON**  
181 Tremont Street

**PHILADELPHIA**  
Broad and Cherry Streets

**LEO. FEIST, Inc.**

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.

DETROIT, 213 Woodward Ave.

KANSAS CITY, 1125 Grand Ave.

**ST. LOUIS**  
Holland Building

**SAN FRANCISCO**  
Pantages Theatre Building

**MINNEAPOLIS**  
Lyric Theatre Building

SEATTLE, 301 Chickering Hall

IF YOU WANT TO HELP UNCLE SAM CONSERVE PAPER, USE THIS AS YOUR PROFESSIONAL COPY.



# IF HE CAN FIGHT LIKE HE CAN LOVE GOOD NIGHT GERMANY

**Here's  
Patriotism  
From A  
New Angle**



**HERE'S  
YOUR  
COPY!**

**Stirs 'Em Up!**

Words by  
GRANT CLARKE  
and  
HOWARD ROGERS

Tempo di Marcia

Music by  
GEORGE W. MEYER

**If He Can Fight Like He Can Love  
Good Night Germany**

**VAMP**  
p

**VOICE**

I must fight for Un-cle Sam.  
Ma-ry's beau is oh so brave.

Little Ma-ry's beau  
Ev-ry sin-gle day  
said I've got to go  
all the pa-pers say

Fare thee well my lov-in' man  
He has taught them to be - have

Standing in the crowd  
With his lit-tle gun  
Ma-ry called a -  
chasing ev'-ry

**CHORUS**

loud Hun  
ain't he nice and tall  
proudly shakes her head

All the girls said  
Lit-tle Ma - ry

If he can fight like he can love  
And Ma-ry an-swerd yes and that's not all.

Oh what a soldier boy he'll be  
If he's

just half as good in a trench  
As he was in the park on a bench  
Then ev-ry Hun - had bet-ter

run - And find a great big lin-den tree -

'Cause he's a bear - in an - y mor-ris  
But you're a gon - er when you're in his chair

I know he'll be - a he-ro over there  
I nev-er saw him in a real good scray

love. Why then it's good night Ger-man - y.  
And if he fights like he can

If he can

Copyright MCMXVIII by LEO. FEIST Inc. Feist Building, New York.

**The  
Best  
Comedy  
Novelty  
Yet  
Produced  
Everybody  
Admits  
That!**

**YOUR COPY  
AND ORCHESTRATION  
ARE READY!**

**CHICAGO**  
Grand Opera House Building

**BOSTON**  
181 Tremont Street

**PHILADELPHIA**  
Broad and Cherry Streets

**LEO. FEIST, Inc.**

135 West 44th Street, New York

**CLEVELAND**, 308 Bangor Bldg.  
**KANSAS CITY**, 1125 Grand Ave.

**DETROIT**, 213 Woodward Ave.  
**SEATTLE**, 301 Chickering Hall

**ST. LOUIS**  
Holland Building  
**SAN FRANCISCO**  
Pantages Theatre Building

**MINNEAPOLIS**  
Lyric Theatre Building

IF YOU WANT TO HELP UNCLE SAM CONSERVE PAPER, USE THIS AS YOUR PROFESSIONAL COPY.



# CAN YOU SING SONGS OF CLASS?

If so, you will surely appreciate singing the two best "realers" in the classy field this season.

Sung on the concert, lyceum and vaudeville stage, as well as at the better cabarets. Try these choruses, then you will know why they are the favorites.

(CHORUS)

## SING ME LOVE'S LULLABY

By DOROTHY TERRISS and  
THEODORE MORSE

*Slowly and tenderly*

Sing me love's lul-la - by, Sing me the song of  
dreams, Dear - ie, where you and I  
wan - der in love - land, where love - light beams, So hold me  
clos - er to your breast where my throb - bing  
heart can rest, Sing me love's lul - la -  
by, Love's lul - la - by of dreams. dreams.

Copyright MCMXVII by LEO. FEIST, Inc. Feist Building, N.Y.

With artists of Mme. Frances Alda's calibre singing Theodore Morse's beautiful creation, "Sing Me Love's Lullaby," we have no hesitancy in recommending it to artists using high class compositions.

We also direct attention to that standard waltz song triumph "Give Me All Of You", by Earl Carroll and Milton E. Schwarzwald from the light opera "Flora Bella".

(CHORUS)

## GIVE ME ALL OF YOU

By EARL CARROLL and  
MILTON E. SCHWARZWALD

*Valse Lento*

Give me all your love, dear, Or else give me none,  
Give me ev-ry kiss, dear, or not one;  
Give me ev-ry thought, dear, No mat-ter how small,  
Give me all of you, Or give me none at all.

Copyright MCMXVII by LEO. FEIST, Inc., Feist Building, N.Y.

CHICAGO  
Grand Opera House BuildingBOSTON  
181 Tremont StreetPHILADELPHIA  
Broad and Cherry Streets

# LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.

ST. LOUIS  
7th and Olive Streets  
SAN FRANCISCO  
Pantages Theatre BuildingMINNEAPOLIS  
Lyric Theatre Building

DETROIT, 213 Woodward Ave.

KANSAS CITY, 1125 Grand Ave.

SEATTLE, 301 Chickering Hall

IF YOU WANT TO HELP UNCLE SAM CONSERVE PAPER, USE THIS AS YOUR PROFESSIONAL COPY.



# THE FIRST BIG GUN

## A NEW MARCH SONG

### BY **GEORGE M. COHAN**

WRITER OF  
**OVER THERE**

**"IT SPEAKS  
FOR ITSELF"**

**TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE**

THOS. J. QUIGLEY  
Chicago, Ill.  
Schiller Bldg.

ED. EDWARDS  
Philadelphia, Pa.  
35 S. Ninth St.

AL. BROWNE  
San Francisco, Cal.  
508 Pantages Bldg.

JACK LAHEY  
Boston, Mass.  
218 Tremont St.

JACK CROWLEY  
Providence, R. I.  
18 Belknap St.

FRED HARRISON  
Baltimore, Md.  
New Reilly Hotel

**M. WITMARK**

AL COOK, 1562 Broadway  
GABE NATHAN, Superba Room 2



# OF THE SEASON

## WHEN YOU COME BACK

When You Come Back  
And You Will Come Back, There's The Whole World Waiting For You

Words and Music  
By GEORGE M. COHAN

Brightly (Not too fast)

Copyrights MCMXVIII by M. Witmark & Sons

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS NOW READY

**WITMARK & SONS**

Way next to Palace Theatre  
Room 205, Los Angeles, Cal.

H. ROSS McCLURE  
St. Paul, Minn.  
Emporium

HAL M. KING  
Kansas City, Mo.  
Gaiety Theatre Bldg.

AL WORTH  
Cleveland, O.  
4th & Prospect Sts.

GEO. BRIDGEMAN  
Pittsburgh, Pa.  
238 4th Ave.

JOS. L. MANN  
Denver, Colo.  
420 Barth Block

C. CARPENTER, Jr.  
Detroit, Mich.  
Griswald Bldg.



BACKED BY A TREMENDOUS NEWSPAPER CAMPAIGN FROM COAST TO COAST

# "WE'RE BOUND TO WIN WITH BOYS LIKE YOU"

SPEED ON TO SUCCESS WITH THIS GREAT SONG

WILLIE WESTON'S Successor To His Famous "Joan Of Arc"

## "THE GREATEST LITTLE MOTHER IN THE WORLD"

"JAZZIEST" KIND OF "JAZZ" SONG

## "PEACH JAM MAKIN' TIME"

Great Single, Double or Big Number

NAT VINCENT—Prof. M'g'r.

KENDIS, BROCKMAN MUSIC CO., Inc.

145 W. 45th STREET  
NEW YORK



## VAUDEVILLE REVIEWS

(Continued from pages 8 and 9 and on 33)

## PROCTOR'S 23RD ST.

(Last Half)

Kenway and Green open with a lot of nonsense, including a travesty on William Tell and a Scotch bag-pipe bit, and close with a musical turn employing cuffs of bells around wrists and ankles.

Moss and Frye, blackface entertainers, stopped the show. They opened with patter, the larger of the two propounding to his partner a host of nonsensical questions. His answers to the other's queries were as absurd.

Dunham and Edwards followed and sang several songs, indulged in cross fire, pulled some old gags and then one of the men changed to woman's attire.

Lew and Archer Jean, a man and woman, first sang a song sitting on cushions on the floor. Lew then perched himself on the orchestra piano and did a single song number about a Spanish dancer. He followed with a dance, whereupon the two sang a number. Lew then followed with a comic war song, following which the two did a tough song and dance, the burden of the song being "queen of the movies."

Florence Timponi, an attractive young woman with considerable personality and a fairly good voice, sang a quartette of popular song numbers. Her first was a "peaches" song, her second a sentimental ballad, her third a comic soldier song and her fourth a bit of propaganda, the burden of which was "swat the spy."

Lester Sheehan and Pearl Regay, a man and woman, in songs and dances, were on next. They open with a bride and groom number, singing a wedding song. In ante-bellum dress, they did a "befo de wah" dance, following it with a Spanish costume dance. The young woman cleverly demonstrated her agility by several feats of contortion while dancing. A solo dance by the young woman, who is a hard worker, was followed, for a close, by a double dance.

Lee Hope and company, three men and a woman in Chinese garb, with a Celestial setting, have a fairly good musical act in which they employ cornets, trombones, saxophones, xylophones and the violin.

T. D. E.

## EIGHTY-FIRST STREET

(Last Half)

A gala performance was given at the Eighty-first Street last Thursday night. In addition to the regular show, the Fort Slocum band, composed of soldiers from that training camp, gave a concert before the performance started, and also played during the intermission.

The officers and some three hundred of the crew of the French battle cruiser *Montcalm* were the invited guests of the management on Thursday evening. Over a hundred and fifty Red Cross nurses also enjoyed the same courtesy. During the evening Mrs. Baldwin, a Red Cross nurse who has been "Over There," gave a particularly interesting talk on the war.

"The Magic Kettle" opened the vaudeville program. The act is not only entertaining from an amusement standpoint, but is quite informative from an educational viewpoint as well. The frying of eggs and the various other experiments, with condensed air, are all presented in a showmanlike manner. The act scored.

Neta Johnson, a pretty little girl, with a good singing voice, offered a nice routine of songs, piano playing and imitations.

Thurlof Bergen and company presented "The Protector," a patriotic playlet, that contains plenty of dramatic interest and a "punch" in every other line.

Roy La Pearl, who starts as a gymnast and ends as a vocalist, made one of the big hits of the bill, with the able assistance of two of the best audience "plants" seen hereabouts in a long time.

Cunningham and Clements, two dancers, who work at a mile-a-minute rate—displayed Broadway class in a routine of stepping, that embraced everything from high kicking to modern society dancing.

H. E.

## MOUNT VERNON

(Last Half)

The Bally Hoo Trio, in "A Circus La Petite" opened the show. The act carries two men and a woman. The men are excellent acrobats, and one of them is an exceedingly supple contortionist. They scored a big hit.

Marion Murray, in song and piano playing, followed. She has a good voice, is a clever pianist, and has a well selected repertoire of numbers. She, too, scored a hit.

Casson and the Sherlock Sisters were on in number three. They open with their old Chinese number and follow with a routine of excellently rendered double and single song and dance numbers. Casson is a clever dancer and the sisters make an excellent stage appearance. They were received with favor and scored a hit.

George Webb and company, in a comic dramatic sketch, with a war angle, was fourth. They scored a tremendous hit. For further review see "New Acts."

Walter Weems just walked on, told a few stories, sang a song or two, played a little bit and walked off with a hit. He had to respond to an encore. Weems is a very clever entertainer and has a way about him that is hard to imitate. He deserves his success.

Stella Mayhew seems to be a favorite everywhere and this town is no exception. She sang her coon songs and gave her impression of a young lady who is taking her first glass of champagne. But that was not enough, for she had to respond to several encores. She received two magnificent bouquets of flowers.

Eddie Borden and his assistant, "The Duke," closed the show. Talk about your laugh-makers! This youngster can show them all something. The audience laughed till it was tired. If it had laughed any more they would have needed an ambulance.

S. K.

## KEITH'S JERSEY CITY

(Last Half)

The Mercedes Sisters, billed to open, did not appear. Harry Tsuda replacing them. The Jap went through his well known routine of hand-balancing, first on a table, next on a huge ball placed on the table and, lastly, on first one and then two chairs placed on top of the ball. Tsuda is a clever performer and his last stunt is risky.

Monroe and Harrison, two men in blackface, followed with a budget of patter, jokes, "possible post" talk and a travesty on a poker game. They are more fully reviewed under "New Acts."

Hyman Adler and company, two men and two women, then offered their comedy sketch called "The Runaways." Seeking to elude each other, two eloping couples, as luck would have it, register at the same hotel, in some small out-of-the-way place just outside of New York. One member of the younger couple is the daughter of one of the other elopers. Her fiancé is the divorced husband of the fiancée of her father. The unfolding of the story leads to many amusing complications and situations and the several roles are well handled.

Halley and Noble, a man and a woman, in patter, songs and a dance by the man, held down fourth position and managed to draw a fair hand. Perhaps it was because it was the supper show that they appeared to work listlessly.

William Ebbs, a ventriloquist, first with a dummy and next with one of the cleverest child actors in the business, offered his now well known "voice-throwing" act, and the "kid" got a big hand. With the upper half of his face in "make-up," consisting of wax nose and forehead, the little fellow seemed to be most uncomfortable, particularly as the weather was warm. It looked closely like punishment.

Sutter and Dell, two men, in a routine of stunts on bicycles and unicycles, closed the show and held most of the audience in until the end.

T. D. E.

## Two Songs That Will Put You "Over the Top" with Any Vaudeville Audience Over Here

# "ROSE ROOM"

By HARRY WILLIAMS and ART HICKMAN

# "MUMMY MINE"

By RICHARD COBURN and VINCENT ROSE  
Writers of "Oriental"

If "Poor Butterfly" and "Allah's Holiday" meant anything to your act, send at once for Professional Copies of "Rose Room" and "Mummy Mine."



## Sherman, Clay & Co.

SAN FRANCISCO

Publishers of "While the Incense Is Burning"  
and "Li'l Liza Jane"

NEWELL

EDYTH

## MORSE AND HARRISON

SINGING, DANCING and TALKING

DIRECTION—JACK SHEA

HARRY

## SCRANTON

ANNA

1918 Capers

SPENDING OUR VACATION ON THE FARM

GUS

## ROEBER & GOLD

SOLLY

In "NUTTISM"

PLAYING LOEW TIME  
DIRECTION—MARK LEVY AND TOM JONES

## THE PAINTERS WITH EVENS & SYDNEY

DIRECTION—CHAS. BORNHAUPT



# FOUR HISTORICAL SONGS

BY

# GEORGE M. COHAN

Writer of "OVER THERE"

## "STAND UP AND FIGHT LIKE H---"

*My father was a soldier, as brave as he could be,  
But father never used to boast about his bravery;  
But of my famous father the neighbors used to brag,  
Of how he went with a regiment and how he saved the flag.  
One day says I to father, says I, "I'm going away,  
Before I go I'd like to know if you've a word to say."  
"Good bye, my son," he murmured, his voice was soft and low,  
"Remember, son, my only one, no matter where you go—*

### CHORUS

*Stand up and fight, fight for the right  
Don't give the foe a chance,  
Just grab a gun and shoot the Hun  
And drive him out of France.  
Show Kaiser Bill you're out to kill,  
Fill him with shot and shell,  
And see that he gets what's coming to him.  
Stand up and fight like h---.*

## "GIVE MY REGARDS TO BROADWAY"

*At a port in France one morning, waiting for my ship to sail,  
Yankee soldiers on a furlough came to get the latest mail;  
I told them I was on my way to old Manhattan Isle.  
They all gathered about, as the vessel pulled out and said with a  
smile:*

### CHORUS

*Give my regards to Broadway, remember me to Herald Square,  
Tell all the gang at Forty-second street that I will soon be there;  
Whisper of how I'm yearning to mingle with the old-time throng,  
Give my regards to old Broadway and say that I'll be there ere  
long.*

## "YOU'RE A GRAND OLD FLAG"

*There's a feeling come a stealing and it sets my brain a reeling,  
When I'm list'ning to the music of a military band.  
Any tune like "Yankee Doodle" simply sets me off my noodle,  
It's that patriotic something that no one can understand.  
"Waydown South in the land of cotton," melody untiring,  
Ain't that inspiring!  
Hurrah! Hurrah! We'll join the jubilee,  
And that's going some for the Yankees, by gum!  
Red, White and Blue, I am for you,  
Honest, you're a grand old flag.*

### CHORUS

*You're a grand old flag, you're a high flying flag,  
And forever in peace may you wave.  
You're the emblem of the land I love,  
The home of the free and the brave.  
Ev'ry heart beats true under Red, White and Blue,  
Where there's never a boast or brag;  
But should auld acquaintance be forgot,  
Keep your eye on the grand old flag.*

## "THE YANKEE DOODLE BOY"

*I'm the kid that's all the candy,  
I'm a Yankee Doodle Dandy,  
I'm glad I am. (So's Uncle Sam.)  
I'm a real live Yankee Doodle,  
Made my name and fame and boodle,  
Just like Mister Doodle did, by riding on a pony.  
I love to listen to the Dixey strain,  
I long to see the girl I left behind me;  
And that ain't a josh.  
She's a Yankee, by gosh.  
(Oh, say can you see—Anything about a Yankee that's a phoney?)*

### CHORUS

*I'm a Yankee Doodle Dandy,  
A Yankee Doodle, do or die;  
A real live nephew of my Uncle Sam's,  
Born on the Fourth of July.  
I've got a Yankee Doodle sweetheart,  
She's my Yankee Doodle joy.  
Yankee Doodle came to London,  
Just to ride the ponies;  
I am the Yankee Doodle Boy.*

**RICHMOND** PUBLISHER  
145 West 45th St.  
NEW YORK



## VAUDEVILLE REVIEWS

(Continued from pages 8, 9 and 31)

## HARLEM OPERA HOUSE

(Last Half)

Petroff, one of the best artist-cartoonists in vaudeville, opened the show. After finishing a picture, he delineates in costume and make up a character suggested by the picture.

Billy Abbott, who followed, started off with a senseless song, a conglomeration of supposed parodies. It is intended to be topical, but is pointless. He did better with a "peaches" song, which proved a relief. Abbott would help his act by dropping his present opener and starting off with his "peaches" song. He then burlesqued a popular song and went into a lot of talk that suggested a "nance." He told an old gag and burlesqued a recitation. His attempts to be funny in this number were pathetic and the audience refused to encourage him.

Kennedy and Burt, a man and woman, were next. They have a classy act. A drop in one depicts a seaside. They open with an excellent song, which the young woman "syncopates." Some patter is followed by another double song, following which the young woman exits and her partner does a solo. The scene then goes to two, showing the exterior of a bungalow. Kennedy sang "You, I and the Baby," which was followed by a talk about a supposed infant and led up to the man's mother-in-law. This resulted in a quarrel and resort to the divorce courts is had. Back to one. More patter and a "make-up" or reconciliation song closed the act for a good-sized hit.

"A Night in June," presented by Jack Lemley and company, and billed as "a romantic musical fantasy," is reviewed under new acts.

Hampton and Blake were on next to the close. A young fellow walks on alone and apologizes for not being in uniform, explaining that he had been rejected on account of physical disability. Determined to do his bit, however, he announced that he has enlisted for overseas entertainment work and expects to go as soon as he gets his passport. Much of the work of the two is pointless burlesque.

Miller and Penfold, two dapper young fellows in tuxedos, with songs and patter, closed the show. They opened with a topical song and closed with a double number. Although in a difficult position, the act held most of the audience in until the end and took an encore.—T. D. E.

## FOLLY

(Last Half)

Cassetti and Rydell, in a dancing act, opened the show.

Flo Brown, singing comedienne, was on number two. She scored a hit, for she has several good numbers, a pleasing personality, a splendid delivery and can get real laughs out of her work.

Blake and Estelle, in number three, have a pleasing skit. The man assumes the role of an aviator, who has just landed from somewhere in France. He meets a girl, and the usual talk follows.

The bill was split here by a O'Henry featurette, and a Hearst-Pathé news reel.

The vaudeville was then resumed by Housely, Nichols and Dean, colored entertainers. There are two men and a woman in the act. The opening is rather weak, and might be bolstered up a bit. They play saxophones, first and follow with violin, clarinet and cornet. Then the two men play a number on trombone and cornet. A song by the woman follows. They close with a trombone chorus and cornet number. They scored and might have had an encore had they wanted it.

Perkhoff and Gray followed. Perkhoff has developed into an uninteresting comedian. He should eliminate the ultra-suggestive gags, and change his style of work if he expects to get anything but the small time for the rest of his stay in vaudeville.

Nolan and Nolan, comedy jugglers, most of the work falling to the man, closed the show. They scored a hit and had to respond to an encore. S. K.

## FIFTY-EIGHTH STREET

(Last Half)

Manning and Hall opened the show with a singing and dancing act that deserves a better spot. They start with the woman sitting down complaining about her husband's nonarrival. When she rises, there is little hubby right under her.

Georgia Emmett, a delightful little miss, in Irish songs, was second. For a further review see "New Acts."

Robinson and McCann, in a comedy that has a line or two with a tear in it, were third. A veteran of the Northern armies of '61 is the judge in a police court. A veteran of the Southern forces that fought in the Rebellion, is the prisoner at the bar. The talk concerns the reason for the latter's misconduct while drunk, and incidentally drifts into the Civil War. Of course, Gettysburg is the big thing, and the Southerner tells the story of how he saved the life of Captain Welch. The judge listens raptly, and then tells the prisoner he is Captain Welch. The captain, in payment of the debt he owes, takes the Southerner into his home for life.

For a thorough review of Wallace and Ellingsworth see our "New Act" column.

The J. C. Mack Trio, two men and a woman, followed them. One of the men does a burlesque impersonation of a woman that is a scream. The act is made up of songs, all old ones, comedy talk and a dance or two. They scored a huge hit.

Wheeler and Moran cleaned up in fine style. Wheeler clowns all over the place and had the entire audience convulsed with laughter. The other plays an excellent straight, and is a fine foil for Wheeler.

The Misses Chalfonte closed the show with a pretty dancing act. The girls are really what they are billed as, "Dancing Elves," for they give that impression as they flit about on their toes. They scored heavily. S. K.

WARWICK  
Brooklyn

(Last Half)

Stewart and Olive, man and woman, opened the bill for the last half of last week and won their full meed of approval.

George Reeves, with his blackface song and talking act, was so well liked that he was called out twice, but instead of taking encores he devoted the time talking on the police games. He sang three songs and gave a line of funny talk.

"Skirts," a sketch with two men and a girl in the cast, proved to be one of the best of the many "war" skits seen here since the United States soldiers went abroad. It is a novelty in that it has a genuine surprise at the climax, a surprise due to the cleverness of one of the players.

The story tells of a German spy named Schwartz who is acting as secretary to an inventor of submarines and aeroplanes for the United States. The inventor is away and Schwartz and Ellen, a servant, are aroused by someone entering the house at night. Schwartz is posing as a detective and, after sending Ellen to her room, a woman enters from another room. Schwartz covers her with a revolver and, calling Ellen, has the woman searched. In her handbag are found incriminating correspondence which leads Schwartz to the belief that his visitor is Baroness Blanc, Berlin's greatest woman spy. As they talk of spy secrets, Schwartz discovers Ellen listening at a door, and, dragging her in is about to beat her, when the "Baroness" removes "her" wig and discloses that "she" is Flynn, a United States Secret Service man.

The skit is capably acted, the man playing the "Baroness," doing remarkable work. The illusion is so perfect that there is no doubt that the "Baroness" is a woman and a German spy.

Stone and McAvoy, two men, won favor for their singing and talking act.

Prelle's Dog Circus closed the bill and was well liked. E. W.

McCarthy and Fisher's  
QUARTETTE OF HITS

## No. 1 WEE WEE MARIE

(OUI OUI MARIE)

Words by ALFRED BRYAN and JOE MCCARTHY, Music by FRED FISHER  
We gave you "When I Get You Alone Tonight," "Rip Van Winkle," "Dancing Around," "Oh, My Love," "They Go Wild, Simply Wild, Over Me." In offering "WEE WEE MARIE," we guarantee you the biggest sensational comedy song hit of your lifetime.

## No. 2 IN THE LAND O' YAMO YAMO

(FANICULI, FANICULI, FANICULA)

Words by JOE MCCARTHY Music by FRED FISHER  
We have tried this song out; maybe you have. If you haven't, jump right on it. It makes your work a pleasure. It is our pleasure to give it to you. Patter, burlesque, and everything to make your audience laugh.

## No. 3 If I Could Peep Thru the Window Tonight

Words by JOE MCCARTHY Music by VAN and SCHENCK  
We gave you "Spark of Love," "Peg o' My Heart," "If We Can't Be the Same Old Sweethearts," "You Made Me Love You," "Lorraine." This is positively the most sympathetic, appealing ballad we have ever offered you. There are millions who would like to "peep thru the window tonight."

No. 4

## I'm Goin' to Fight My Way Right Back to Carolina

By BILLY BASKETTE and JESSIE SPIESS

Combine all the Dixie songs you ever heard; combine all the war songs you ever heard, and melt them into one. Here is the surest fire bullet you have ever fired into an audience. Every word writer and every tune writer connected with any publisher will tell you this is the greatest rag novelty war song written in years. We didn't write this song, but we are very proud to publish it.

## Dumb Acts—Musical Acts—Attention!

DO NOT OVERLOOK THE GREATEST MUSICAL SENSATION PUBLISHED IN YEARS

## I'M ALWAYS CHASING RAINBOWS

Lyrics by JOSEPH MCCARTHY Music by HARRY CARROLL  
Singing rights to this number are restricted to Elliot, Comstock and Gest's musical comedy "Oh Look!" now playing at La Salle Theatre, Chicago.

## Our New Chicago Office and Manager

We take pleasure in announcing the removal of our Chicago office to THE GRAND OPERA HOUSE BLDG.

## MR. "EZ" KEOUGH

is manager of our Chicago office, and extends a hearty welcome to all his friends.

## McCarthy &amp; Fisher, Inc.

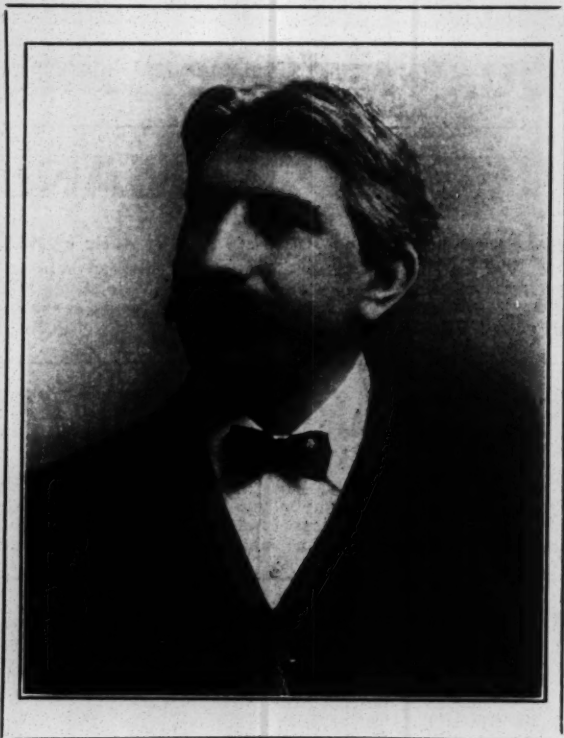
224 West 46th Street

BOSTON  
240 Tremont Street.  
Jimmie McHugh, Mgr.  
CHICAGO  
Grand Opera House Bldg.  
"EZ" Keough, Mgr.

New York

JACK MILLS  
Prof. Mgr.  
JOSEPH MITTENTHAL  
Gen. Sales Mgr.  
GEO. A. FRIEDMAN,  
Gen. Mgr.





MEYER COHEN  
President and General Manager, Meyer Cohen Music Co., Inc.

numbers to publish, among which is 'Where Do They Get Those Guys?' as sung by the Farber Sisters in 'Sinbad,' for trade purposes only. "Then I have a song called 'Mothers of France,' by the same Leo Wood, who wrote 'That's What God Made Mothers For.' He has written a lot of songs for Feist and others—big hits also. Well, this song is a winner. A singer, practically unknown but a comer, named Gertrude Rose has been kept working over the Loew and Fox time East, just setting them crazy over this song. Some day a lot of Big Time acts will sing it as soon as they know who the publisher is. You know I have been going along on rubbers, as it were, not being able to advertise like a circus; but you know you can't keep a good song down, and as long as it sells big it's great; if it did not sell it would be no good.

"Then I have a novelty hit by Walter Hawley—every one knows him—not always a hit writer, but in 'Watch the Bee Go Get the Hun' he has put one over. The New York Police Glee Club are a riot with it; it's the biggest kind of a hit in a bunch of shows; and you can write your own catch-lines every day. Walter has been accused of stealing his idea from the bee-hive enclosed in the glass case in front of the Palace Theatre, New York, during the last Liberty Loan drive; if so, I wish he would steal some more ideas like that and give me another hit. It's a sure winner.

"Bide Dudley, who once used to sing in a minstrel show out West, and some end-man (ask Al Fields), and who is now writing comic stuff and poems for the 'New York Evening World' and incidentally wrote a musical comedy, 'Odds and Ends,' for Jack Norworth, wrote a little march song, in conjunction with Frederic Watson, that looks very good. You all know Fred. He played at Keith's, Boston, for me when I sang in the old Electric Quartette, and then when I introduced the illustrated songs in '95 he says he can still hear the applause I used to get. Well, between them, Fred and Bide wrote 'When the War Is Over I'll Return to You' and, believe me, it's some march song. It's selling great, and the Columbia Phonograph people sent a check for one month's royalty that made Dudley see stars—so much so that he couldn't see to shoot straight at the pool tournament at the Friar's, and he's around looking for more royalty statements every week. It's a great song, nevertheless; not an 'Over There,' but good enough for any singer to make a hit with, besides being bought in the stores for the homes.

"I also have that song by Al Bryan and Ernest Breuer—some writers and some song—'There's a Vacant Chair in Every Home Tonight.' This song came to me from the Richmond Music Company and it's selling very, very big, and that counts immensely in these days. Just imagine Sears, Roebuck ordering it in 5,000 lots to spread around the country, with orders from everywhere! Every singer may have it for the stage if they are looking for this kind of a song.

"I have a song by two new writers—Eddie Doerr and Bob Schafer—'Calling Sweetheart for You.' It's a real ballad, one that will live all the time. It has nothing in it about war. It's the kind of a ballad the old-time minstrel singer used to like to sing. As for selling, it's going great. Sold twenty thousand copies in six weeks! That's going some for a new little ballad.

"Then my friend, George Fairman, gave me a waltz ballad entitled 'I'd Love to Dance an Old-Fashioned Waltz,' and it's a winner right from the start. George, who has gone into publishing himself, and has, I am pleased to hear, a hit already called 'Here's to Your Boy and My Boy.' I wish him all kinds of luck, but he cannot duplicate a waltz song like he gave me. It's selling very good and by next Spring I hope it will be another 'Missouri Waltz.'

"You all know Louis Silvers, who writes musical comedies, leads the orchestra at the Friar's affairs and a general, all-round composer. He has given me a song called 'Over in Hero Land'—a real, high-class ballad, with words by Arthur Freed, who just wrote me from Seattle that he had volunteered and is now Sergeant Freed. Well, it's a beautiful song and worthy of any singer's repertoire, while it is in good demand in the stores."

Every year there are thousands of so-called Irish songs issued, but one in every ten thousand see the light of day, such as the "River Shannon" and "Mother Machree." In casting about for a worthy successor to this style of song Mr. Cohen selected Leo Wood to write the lyric (and he certainly did write one that will outlive this generation), while Wirt Denison, a young Western composer who is bubbling over with melody, was picked by Mr. Cohen to write the music. The result of the work of these two is a ballad entitled, "My Mary's Eyes," that is worth singing by such artists as McCormick, Olcott or Harrold, and, no doubt, will be as soon as they receive copies when ready. In speaking of this song, Mr. Cohen said: "I am will to go on record as saying that this song is the very best of its kind that has been written in the last ten years. The frontispiece is going to be a novelty surprise cover, and I can see the orders coming in for it from Coast to Coast before it is even heard on the stage, for the reason that it's the goods, and the little girl behind the sales counter knows a good song when she sees it better than a Broadway manager.

"As for 'Somebody Stole My Gal' by Leo Wood you only have to recall his 'I Wonder Where My Old Gal Is Tonight.' That will give you an idea of this number. By the way, it is going to be introduced in Gus Hill's Lady Bountiful Minstrels by a lady who has a voice that is going to make the natives sit up and take notice all over the country. I would like to say more about this wonderful singer, but as her press-agent may not like to have me cut in on his work I'll await the verdict when the show opens. I'll say this much—my first order to the printer is fifty thousand; so, if he can get the paper, I'll be doing a land-office business in September on this song.

"As I have only one more song in press. I might as well tell you about it. It's not a rag-time, nor is it a ballad; it's just one of those melodious things that will haunt you when once heard. The music is by Fred Watson and the lyric by Rachel Storey will make you sit up and take notice because it is so different. I am frankly puzzled as to whether to make it a high-priced number or popular because all the high class singers and several trade buyers have told me to make it high class. They ought to know and their judgment is worth serious consideration.

"In conclusion, you will see that I have told you all about the little business I started here in one room, one piano, and one piano player. It has been my contention for years that if you have the songs and they are what the singers, the public, and the trade want they will climb six flights of stairs to get them although our elevator is in good running order. You know we are in Room 406, Astor Theatre Building, 1531 Broadway, New York City.

"I am always glad to meet my old friends, make new ones, and supply both with professional copies of my numbers."

**A**LTHOUGH known to the profession and the trade for the last twenty-five years as a baritone vocalist and general manager of two very prominent music publishing houses, Meyer Cohen, since last February, has been at the head of the company which bears his name; while the strides he has made has been by leaps and bounds, both among the trade and the profession. Knowing a good song when he hears one, Mr. Cohen, since starting, has picked out what have proven big winners already, and his great knowledge of things professional and in trade matters has saved him many a trip-up in his career as a publisher.

In selecting his songs Mr. Cohen had his eye on ballads, and to prove that his judgment was right one has only to see the thousands of copies of his ballad, by Leo Wood, entitled "That's What God Made Mothers For," being shipped out every day to the Woolworth, Kress, Kresge and other syndicate stores, together with large consignments to the jobbers. In addition to this, the song is being sung by some of the best singers in vaudeville, such as Helen Vincent, May Kemp, Tom Kelly, Harry Green, Morton Harvey, of Harvey and King; Johnny Nestor (The Man on the Ice Wagon), Bob Mills, Dolly and Callame, Edith Helena and hundreds of others. Mr. Cohen predicts that this song will reach the million mark before the year is over, because it is a song that can be sung in any act and is, without a doubt, the very best ballad of the year.

Mr. Cohen says: "For the last year there have been calls from all parts of the country for 'My Syncopated Melody Man.' This song had been on the Victor records, No. 18152, but unpublished; so, when starting in business I hunted up the composer, Blanche Merrill, who charges a hundred dollars a minute for an interview and gets a small fortune for writing exclusive material. Well, to make a long story short, Miss Merrill gave me the song for publication; but the only way I could really get it (the Victor company having the only manuscript copy) was by having my old friend, Frederic Watson, take the melody from the record and arrange it. We then put it in press, got the song out, and Oh! my, how it is selling! As for the profession, I am just letting them know now that they may have professional copies and orchestrations. The great ragtime singers, Harris and Morey, got it from the record before I did. They are using it like a house afire on the United Time, while from every town in which they play I get orders from the stores—and that pays my expenses. Other vaudeville acts and cabarets write in for professional copies and dance orchestrations, and I send them at once. After giving Miss Merrill her royalty statement for one month she was so delighted and surprised that she is going to give me some more



## NEW PLAY REVIEWS

(Continued from page 14)

**"UNDER ORDERS" IS  
A NOVELTY THAT WILL  
PROVE INTERESTING**

"UNDER ORDERS."—A four-act drama by Berte Thomas, produced Tuesday evening, August 20, at the Eltinge Theatre by A. H. Woods.

## CAST.

Arthur Ford.....Shelley Hull  
Mrs. Ford.....Effie Shannon  
Captain Hartzmann.....Shelley Hull  
Frau Hartzmann.....Effie Shannon

"Under Orders" is novel as well as interesting. It has only four characters which are portrayed by two players and, for smallness of company, takes first prize. Effie Shannon plays the mother of an American captain and her twin sister, the mother of a German captain, while Shelley Hull portrays the two captains. The sisters look much alike, as do also the cousins, and it is this resemblance between the mothers and their sons that forms the basis of the plot.

Captain Arthur Ford, U. S. A., in the first act, leaves his mother to go to France to fight for his country. He is captured by the Germans and, in the second act, appears at his aunt's house in Germany an escaped prisoner, physically broken through privation and abuse. His aunt aids him to make his escape in an old uniform of his cousin.

A moment after Ford leaves this cousin, Captain Hartzmann, a Prussian officer, appears in search of the fugitive.

For the third act the scene changes to England and here the young German captain meets his American aunt and pretends to be her son. For a while Mrs. Ford is deceived, and, incidentally, the audience is, too. But motherly intuition finally shows the way for her discovery that it is not her son but her nephew, who is acting as a spy.

The climax of the act is reached in an effective scene in which Captain Hartzmann tells Mrs. Ford that if she betrays him her son, who is being held in hostage in Germany, will be killed. Mrs. Ford, however, shows true American spirit and calls in soldiers to take the spy away, even though it means the loss of her only son.

In the last act Mrs. Ford's mind, under the tension, has given way, and, when her son returns she does not recognize him and continues to mourn him as dead.

Mr. Hull has the biggest share of the acting and, while the New York public has heretofore recognized him as one of our best actors, some of his fondest admirers were surprised at his work in this play. In the second act his work reaches extreme heights. His portrayal of the dual role in this act, so marked in contrast that it is difficult to realize the same person is playing the two cousins, was the acme of dramatic art.

Miss Shannon, while she has less to do, is none the less deserving of the highest praise. She makes the characters of the two sisters most distinctive. Her best work is done in the last act, where Mrs. Ford's mind gives way.

## WHAT THE DAILIES SAY

Times—A new sensation.  
Herald—Remarkable production.  
World—Powerful appeal.  
Tribune—Most interesting.  
Sun—Audience absorbed.

## NAME PLAY "THE BETROTHAL"

"The Betrothal" has been chosen as the title for Maurice Maeterlinck's new play, a sequel to "The Blue Bird," which Winthrop Ames will present at the Little Theatre for the first time on any stage early in October.

"The Blue Bird" was the first presented in England and in Russia, but "The Betrothal" will be shown first in New York. The piece is shortly to be put into rehearsal by Mr. Ames.

**"EVERYTHING," THE NEW  
HIPPODROME SHOW, IS  
APPROPRIATELY NAMED**

"EVERYTHING."—A spectacle in 3 parts and fifteen scenes presented Thursday night, August 22, at the New York Hippodrome.

## PRINCIPALS.

De Wolf Hopper, Belle Story, Charles T. Aldrich, Bluch Landolf, Bert Levy, Will J. Evans, Desiree Lubowska, Gerda Gulda, William A. Weston, Helen Patterson, Arthur Hill, Albert Froom, Four Amaranths, Sisters Breen, George Gifford, Malia and Bart, Diers and Russell, Two Nelsons, Four Ladellas, Davis Family, Byrnes Brothers, Stella Norelle, Four Gaints, Octavio Tay, Musical Johnstons, Arthur Geary, Inez Bauer, Peggy H. Barnstead, Cassie Hayden and Marion Saki.

"Everything" is the biggest and most novel spectacle the Hippodrome has ever held. It is filled with novelties and in this respect lives fully up to its title. It is another feather in the caps of Manager Charles B. Dillingham, General Director R. H. Burnside, John L. Golden, lyricist, and Raymond Hubbell, composer.

From start to finish it is a mixture of fun, music and color. Starting off with "The Rainbow Ballet," a most colorful spectacle; Desiree Lubowska and Gerda Gulda, two new dancers, are introduced, and they have the assistance of upwards of one hundred girls in a bewildering variety of colored dresses.

"In Lampland," a number in which 200 illuminated and animated "lamps" are introduced, is one of the most gorgeous stage pictures ever seen in this city.

"The Toy Factory" was another remarkable effort in which 200 grotesque automatons, all portrayed by humans, were seen.

Other scenes were "Atlantic City," "France Then and Now," "The Beginning of the World," "The Arrival of the Bad Ship Bolshevik," "Somewhere on the East Side," "The Country Circus" and "The Hall of History."

De Wolf Hopper proved to be a valuable acquisition to the Hippodrome forces. He pleased with his singing—his big voice completely filling the house—and amused as ring master of the Country Circus, in which he put Powers' trained elephants through a series of funny feats. Hopper also appeared in other scenes, in which he was equally funny.

Houdini, the elusive, was given an episode by himself and, in spite of his recent injury, was as mystifying as ever.

Bert Levy did his picture act, in which he draws on small disks pictures which are reflected in the process of their making on a giant screen.

Belle Story sang a number of songs and was heartily received.

Specialties were also presented by a troupe of Arabs, the Gaudsmiths, Charles T. Aldrich, "Bluch," Will Evans, Arthur Hill, Helen Patterson and Arthur Geary.

"Everything" is a great big show and has the earmarks of being a great big "go."

## GILLETTE CHOOSES "DEAR BRUTUS"

William Gillette will be seen this season in "Dear Brutus," a comedy by Sir James M. Barrie, which is enjoying a successful run in London. Mr. Gillette will have the leading role. He has previously appeared in another Barrie play, "The Admirable Crichton."

"Dear Brutus" was originally presented last September at Wyndham's Theatre, London, by Gerald Du Maurier, who appeared in the leading role. The piece is still running and Du Maurier, having received a commission in the British army, gave way to H. V. Esmond, who is enacting the principal role.

The title of the play is taken from the lines in Shakespeare's "Julius Caesar." In the course of the play the author attempts to show what would happen if human beings were permitted to live their lives over again.

## ANNOUNCEMENT

JULES  
KIBEL

FORMERLY OF

Howard, Kibel and Herbert (Bell Boy Trio)  
Has Entered a New Field as

AUTHOR  
AND  
PRODUCING  
MANAGER

Will be pleased to hear from all my old friends and would also like to make new acquaintances.

Have plenty of new and original ideas and material, and can fit all types of artists for vaudeville and girl acts. Don't fail to pay me a visit.

## JULES KIBEL

Room 303, Putnam Bldg.,

1495 Broadway, New York City

P. S.—Can use plenty of Chorus Girls.





On Active Service  
WITH THE AMERICAN EXPEDITIONARY FORCE

My Darling Mother,  
I'm happy to tell you,  
thank God, that I arrived safe. We  
have just won a great big victory. I  
hope to make you proud of me.  
Captured two Hun's myself today. My  
love to all and my best love to you  
Your devoted Son  
Jack



On Active Service  
WITH THE AMERICAN EXPEDITIONARY FORCE

My Dear Sweetheart,  
The French are  
the finest people on earth. Gee, what a  
reception! Big news for you, kid, I was  
just made a Corporal. I hope by the  
next time I write you it shall be —  
Sargeant. Are you proud?  
Love and kisses Your own Jack

Did you ever shed Joy Tears?  
Did you ever laugh — and  
cry at the same time  
Here is a Song that gives you as well  
as your audience **That Sensation**

**A STORY —  
A POEM —**  
with a Beautiful  
Musical Setting

# WHILE YOU'RE AWAY

By  
L. Wolfe Gilbert and  
Anatol Friedland

Isn't it a  
psychological title?  
It's on every mother's  
and sweethearts' tongue!

**GILBERT  
and  
FRIEDLAND  
INC.**

232 - W. 46<sup>TH</sup> St.  
NEW YORK

Maxwell Silver, Gen'l Mgr.

My Dear Loving Corporal  
Naturally I'm proud but  
even if you were still a private, my love  
would be just as strong. While you're  
away I keep playing your favorite  
record on the phonograph, "Are You From  
Heaven?" — Don't flirt with the  
French girls — While you're away.  
Love and kisses  
Your own Sweetheart  
Louise

LYRIC  
OF  
CHORUS

My dear Beloved Son: —  
**While you're away, while you're away**  
I'll keep the lovelight, bright  
So at night, it will light your way dear  
Just think of me, where e'er you'll be  
I'll do my share, and bear, for someday  
**While you're away**, you'll write and say  
Our work is done and I am sailing  
homeward today  
Pack up your cares in a bundle of gey  
I'll wait for you till it's over my boy  
May God bless you, **While you're away**.  
Your loving Mother



# ROUTE LIST

## DRAMATIC AND MUSICAL

### Routes Must Reach This Office Not Later Than Saturday

"Allegiance"—Maxine Elliott's, N. Y., indef.  
 "Blue Pearl, The"—Longacre, N. Y., indef.  
 "Cure for Curables"—Studebaker, Chicago, indef.  
 "Chu-Chin-Chow"—Shubert, Philadelphia, indef.  
 Chatterton, Ruth—Blackstone, Chicago, 26-31.  
 "Everything"—Hippodrome, N. Y., indef.  
 "Eyes of Youth"—Princess, Chicago, indef.  
 "Double Exposure"—Bijou, N. Y., indef.  
 "Every Woman"—Montreal, Can., 26-31.  
 "Furs and Frills" (with R. Carle)—Fairmount, W. Va., 28; Clarksburg, 29; Wheeling, 30-31.  
 "Friendly Enemies"—Woods, Chicago, indef.  
 "Friendly Enemies"—Hudson, N. Y., indef.  
 "Friendly Enemies"—Plymouth, Boston, indef.  
 "Getting Together"—Shubert, N. Y., 26-31.  
 "Going Up"—Liberty, N. Y., indef.  
 "He didn't Want to Do It"—Broadhurst, N. Y., indef.  
 "Head Over Heels"—Cohoes, N. Y., indef.  
 "Jack o' Lantern"—Colonial, Chicago, indef.  
 "Keep Her Smiling"—Astor, N. Y., indef.  
 "Lombard, Ltd."—Cort, Chicago, indef.  
 "Leave It to Jane"—Chestnut Str. O. H., Philadelphia, indef.  
 "Lightnin'"—Gayety, N. Y., indef.  
 "Maytime"—Lyric, N. Y., indef.  
 "Maytime"—Shubert, Boston, indef.  
 "Oh, Lady, Lady"—Ye Wilbur, Boston, indef.  
 "Oh, Look"—La Salle, Chicago, indef.  
 "Odds and Ends"—Garrick, Chicago, 26-31.  
 "Polly with a Past"—Powers, Chicago, indef.  
 "Passing Show"—Winter Garden, indef.  
 "Parlor, Bedroom and Bath"—Park Sq., Boston, indef.  
 Patton, W. B. (Frank B. Smith, Mgr.), Evansville, Wis., 28; Edgarston, 29; Lancaster, 30; Galena, Ill., 31; Monroe, Wis., Sept. 1.  
 Robson, May—Hollis, Boston, indef.  
 "Rainbow Girl"—Illinois, Chicago.  
 "Sunny South" (J. C. Rockwell)—Lebanon, N. H., 28; Woodstock, Vt., 29; Springfield, N. H., 30; Windsor, Vt., 31; Rochester, Vt., 2; Barre, Vt., 3.  
 "She Walked in Her Sleep"—Playhouse, N. Y., indef.  
 "Seventeen"—Booth, N. Y., indef.  
 Smith, Mysterious Co. (A. P. Smith)—Texoma, Kas., 28-29; Stratford, 30-31; Portales, N. Y., 2-3.  
 "Tiger Rose"—Lyceum, N. Y., 26-31.  
 "Three Faces East"—Cohan & Harris Theatre, N. Y., indef.  
 "Tailor Made Man"—Grand, Chicago, indef.  
 "Turn to the Right"—Olympic, Chicago, indef.  
 "Uncle Tom's Cabin" (Kibble Co.)—Akron, O., 27-28; Canton, 29; Sharon, Pa., 30; Youngstown, O., 3.  
 "Uncle Tom's Cabin" (Anderson Co.)—South Windsor, Me., 28; Gorham, 29; South Paris, 30; Greene, 31; Skowhegon, Sept. 2; Hartland, 3.  
 "Under Orders"—Eltinge, N. Y., indef.  
 "Very Good, Young Man, A"—Plymouth, N. Y., indef.  
 "Where Poppies Bloom"—Republic, N. Y., indef.  
 "Why Worry"—Harris, N. Y., indef.  
 "Woman on the Index"—48th Str., N. Y., indef.  
 Ziegfeld Midnight Frolic—New Amsterdam Roof, indef.  
 Ziegfeld Follies—New Amsterdam, N. Y., indef.

## STOCK

Alcazar Players—San Francisco, indef.  
 Alber Stock—Providence, R. I., indef.  
 Angell Stock—Key West, Fla., indef.  
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.  
 Brownell-Storke Co.—Dayton, O., indef.  
 Bishop Players—Oakland, Cal., indef.  
 Bonstelle, Jessie, Stock—Garrick, Detroit, indef.  
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.  
 Cutter Stock Co.—Hornell, N. Y., 26-31.  
 Cooper Baird Co.—Zanesville, O., indef.  
 Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.  
 Coast Stock Co.—Music Hall, Akron, O.  
 Corson Stock Co.—Chester Playhouse, Chester, Pa.  
 Chicago Stock Co.—Altoona, Pa., indef.  
 Clancy Stock Co.—Waterbury, Conn., indef.  
 Dominion Players—Winnipeg, Manitoba, Can., indef.  
 Dainty, Bessie, Players (I. F. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.  
 Dubinsky Bros.—St. Joseph, Mo., indef.  
 Desmond, Mae, Players—Scranton, Pa., indef.  
 Fasset Stock Co.—Lyric, Hamilton, Can., indef.  
 Grand Theatre Stock Co.—Tulsa, Okla., indef.  
 Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.  
 Glaser, Vaughan—Rochester, N. Y., indef.  
 Hippodrome Stock Co.—Oakland, Cal., indef.  
 Hudson Theatre Stock Co.—Union Hill, N. J., indef.  
 Howard-Lorn Stock—National, Englewood, Ill., indef.  
 Harrison-White Stock—Bijou, Quincy, Ill., indef.  
 Holmes, W., Hodge—Lyceum, Troy, N. Y., indef.  
 Jewett, Henry, Players—Copley, Boston, indef.  
 Keith Stock—Columbus, O., indef.  
 Lawrence Players—Majestic, San Francisco, Cal., indef.

La Salle Stock—Orpheum, Philadelphia, indef.  
 Liberty Stock—Stapleton, S. I., indef.  
 Liberty Players—Norumbega Park, Boston, indef.  
 Liberty Players—Strand, San Diego, Cal.  
 Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y., indef.  
 Morosco Stock—Los Angeles, indef.  
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill.  
 Oliver, Otis, Players (Harry, J. Wallace, mgr.)—Colorado Springs, Colo., indef.  
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.  
 Permanent Players—Lyceum, Paterson, N. J., indef.  
 Peck, Geo.—Opera House, Rockford, Ill., indef.  
 Poll Players—Wilkes-Barre, Pa., indef.  
 Poll Players—Springfield, Mass., indef.  
 Poll Stock—Poll's, Hartford, Conn., indef.  
 Phelan, E. V., Portland, Me., indef.  
 Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.  
 Pickert Stock Co.—Ware, Mass., 26-31.  
 Robins Players—Royal Alexandra, Toronto, Can., indef.  
 Shubert Stock—Shubert, St. Paul, Minn., indef.  
 Sned-E-Kerr Co.—Salem, Ore., indef.  
 Trent Players—Hoboken, N. J., indef.  
 Williams, Ed., Stock—Orpheum, Elkhart, Ind.  
 Wilkes Players—Wilkes, Salt Lake City, indef.  
 Wilkes Players—Seattle, Wash., indef.  
 Wilson, Tom—Morgan, Grand, Sharon, Pa.  
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.  
 Wallace, Chester, Stock Co.—Majestic, Butler, Pa.  
 Woodward Stock Co.—Denham, Denver, Colo.  
 Waldron, Chas. Stock Co.—Waldron, Fitchburg, Mass.  
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.  
 Walsh Stock Co.—Majestic, Providence, R. I.  
 Wigwam Stock Co.—Wigwam, San Francisco, indef.  
 Walker, Stuart, Players—Indef.  
 Wilson Ave. Stock—Chicago, Ill., indef.

## ARMY CAMP CIRCUIT

Camp Custer, Mich. (E. W. Fuller, mgr.)—Pictures and Vaudeville.  
 Camp Devens, Mass.—Pictures and Maude Tiffany Co.  
 Camp Dix, N. J. (W. O. Wheeler)—"Miss Manhattan," "Some Baby."  
 Camp Dodge, Ia. (Julian Anhalt)—Vaude.  
 Camp Gordon (Percy Weadon, mgr.)—Pictures, Frances Ingram.  
 Camp Grant, Ill. (George J. Breinig)—Vaude.  
 Camp Jackson, S. C. (John F. Farrell)—"Mimic World," Pictures.  
 Camp Lee, Va. (C. D. Jacobson)—"Watch Your Step," Jack Shea's Show.  
 Camp Lewis, Wash. (E. W. Braden)—Orpheum, Vaude.  
 Camp Meade, Md. (Charles E. Barton)—Vaude, "Miss Manhattan."  
 Camp Merritt, N. J. (Harry S. Blaney)—"Some Baby," "Fair and Warmer."  
 Camp Pike, Ark. (H. N. Winchell)—Pictures, Acme Vaude Co.  
 Camp Sevier, S. C. (mgr. not given)—Undergoing repairs.  
 Camp Sheridan, Ala. (Lt. Gavin Harris)—Acme Vaude Co., Pictures.  
 Camp Sherman, Ohio (Frank J. Lea)—Pictures and Vaudeville.  
 Camp Taylor, Ky. (Aubrey Stauffer)—Musical Stock Co.  
 Camp Upton, L. I. (George L. Miller)—"Fair and Warmer," "When Dreams Come True."

## COLUMBIA CIRCUIT

Al Reeve's Big Show—Empire, Toledo, 26-31.  
 Lyric, Dayton, O., Sept. 2-7.  
 Best Show in Town—Gayety, St. Louis, 26-31.  
 Columbia, Chicago, Sept. 2-7.  
 Beauty Trust—Star, Cleveland, 26-31.  
 Empire, Toledo, O., Sept. 2-7.  
 Behman Show—Park, Youngstown, O., 26-28; Grand, Akron, 29-31; Star, Cleveland, Sept. 2-7.  
 Bon Tons—Colonial, Providence, 26-31; Gayety, Boston, Sept. 2-7.  
 Bostonians—Gayety, Detroit, 26-31.  
 Gayety, Toronto, Ont., Sept. 2-7.  
 Bowery Burlesquers—Grand, Hartford, 26-31.  
 Jacques, Waterbury, Ct., Sept. 2-7.  
 Burlesque Review—Jacques, Waterbury, Ct., 26-31.  
 Miner's, New York, Sept. 2-7.  
 Burlesque Wonder Show—Hurting & Seamons, New York, 26-31; Brooklyn, Sept. 2-7.  
 Ben Welch Show—Des Moines, Iowa, 25-27; Gayety, Omaha, Neb., Sept. 2-7.  
 Cheer Up, America—Empire, Brooklyn, 26-31; open, Sept. 2-7.  
 Dave Marion's—Empire, Newark, 26-31; Casino, Philadelphia, Sept. 2-7.  
 Follies of the Day—Gayety, Montreal, Can., 26-31; Empire, Albany, Sept. 2-7.  
 Girls De Looks—Columbia, New York, 26-31; Brooklyn, Sept. 2-7.  
 Golden Crooks—Lay off, 26-31; Gayety, St. Louis, Sept. 2-7.  
 Girls of the U. S. A.—Peoples, Philadelphia, 26-31; Palace, Baltimore, Sept. 2-7.  
 Hip, Hip, Hooray—Gayety, Toronto, Can., 26-31; Gayety, Buffalo, Sept. 2-7.  
 Oh, Girl—Gayety, Buffalo, 26-31; Gayety, Rochester, Sept. 2-7.  
 Puss, Puss—Chicago, 26-31; Des Moines, Iowa, Sept. 2-4.  
 Roseland Girls—Gayety, Washington, 26-31; Gayety, Pittsburgh, Sept. 2-7.  
 Rose Sydel's Own Show—Gayety, Kansas City, 26-31; open, Sept. 2-7; Gayety, St. Louis, 9-14.  
 (Continued on pages 39 and 51.)

## To our BEST WRITERS and AUTHORS

You are invited to submit to

JACK

# KENNEDY

The International Comedian

## A PLAYLET

Original and timely, in which

## COMEDY PREDOMINATES

for Immediate, Big Time Production

Address all communications to

EDWARD S. KELLER

Palace Theatre Building  
New York City

N. B.—No writer is too prominent to consider this proposition. No script is too good for my production, as my ability to play one-act comedies, and keep them working continuously, is a vaudeville record.

# JACK KENNEDY





THAT KLASSTY LITTLE KLOWN

# SYLVIA CLARK

OFFERING

ARTISTIC BUFFOONERY

OPENING SEASON AT

B. F. KEITH'S BUSHWICK, BROOKLYN  
SEPTEMBER 9th

DIR. JAS. E. PLUNKETT

## IS YOUR VOICE SOPRANO, MEZZO, CONTRALTO, ===== TENOR, BASS OR BARITONE? =====

IF YOU ARE A PROFESSIONAL VOCALIST AND WILL SEND US ALONG PROFESSIONAL CARDS AND SOME RECENT PROGRAMS, WE SHALL BE PLEASED TO SEND YOU THREE SONGS WHICH WE BELIEVE TO BE THE GREATEST ARTISTIC SENTIMENTAL BALLADS EVER WRITTEN. OF COURSE, IF YOU HAVE BEEN ACCUSTOMED TO USING "RAGTIME" AND "JAZZ" SONGS, THESE SONGS WOULD REALLY NOT INTEREST YOU, BUT IF YOU HAVE BEEN USING SUCH SONGS AS "LITTLE GRAY HOME IN THE WEST," "LAND OF THE LONG AGO," "KEEP THE HOME FIRES BURNING (TILL THE BOYS COME HOME)," "LADDIE IN KHAKI," AND "A LITTLE LOVE, A LITTLE KISS," THESE NUMBERS WILL BE EXACTLY WHAT YOU ARE LOOKING FOR. AND ALSO

# "ROSES OF PICARDY"

By HAYDN WOOD

The setting of this phenomenally popular English ballad is laid on the plains of Picardy, once famous in story, song and romance, but now the centre of the terrific battle between Barbarism or so-called Kultur and the Forces representing those who would make the World "A DECENT PLACE TO LIVE IN."

### REFRAIN:

Roses are shining in Picardy.  
In the hush of the silver dew,  
Roses are flow'ring in Picardy,  
But there's never a rose like you!

And the roses will die with the summertime  
And our roads may be far apart,  
But there's one rose that dies not in Picardy!  
'Tis the rose that I keep in my heart.

PUBLISHED IN ALL KEYS TO SUIT ALL VOICES, WITH ORCHESTRATION.

**CHAPPELL & CO., Ltd. 41 E. 34th St., New York**

Publishers of "KEEP THE HOME FIRES BURNING" and "PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG"



## STOCK AND REPERTOIRE NEWS

(Continued from page 12)

## TULSA STOCK OPENS SUNDAY

TULSA, Okla., Aug. 24.—The Grand Stock Company will open its second season on Sept. 1 with "Rich Man, Poor Man" as the bill. The company is under the same management as last season, Powell and Hastings—L. K. Powell looking after the front of the house and Cliff Hastings superintending the affairs back of the curtain. An excellent company has been engaged, and includes Lewis Russell, leading man; Harry Doxworth, second business; Harry Ferguson, light comedian; Howard Alton, general business; Cliff Hastings, general business; Lorena Folsom, leading woman; Elizabeth Montgomery, second business; Marie Hastings, ingenues; Mary Enos, characters, and Whit Brandon, director. The company had a record-breaking season last year of thirty-three weeks, and the management looks forward to another this year. Among the plays so far arranged for are "The Judgment of Men," "The Man They Left Behind," "A Woman at Bay," "After Office Hours," "The Vinegar Buyer," and "The Tiger Lady."

## MYRKLE-HARDER CO. OPENS

BINGHAMTON, N. Y., Aug. 23.—The Myrkle-Harder Stock Company opened its regular season at the Armory Theatre here this week with "The Brat" as the bill. Miss Myrkle is a great favorite here, and for her work in the title role has added many new admirers to her already long list. Capacity business has ruled for the week. Among the plays announced to follow are "Cheating Cheaters," "Pals First," "Land of Promise," "Here Comes the Bride" and "The Daughter of Mother Machree."

## WILL NOT OPEN TOOTLE

ST. JOSEPH, Mo., Aug. 24.—The Dubinsky Brothers have decided not to open the Tootle Theatre this year. One of the brothers has gone into the banking business and the other will devote his time to the road stock companies.

## SAM T. REED GOES WEST

OKLAHOMA CITY, Okla., Aug. 24.—Sam T. Reed, who has been playing in stock for the last ten years, has been engaged for the local stock company, which opens on Labor Day.

## HYPERION PLAYERS OPEN MONDAY

NEW HAVEN, Conn., Aug. 26.—The Hyperion Players have arrived in town, start rehearsals tomorrow and open next Monday with "Nothing But the Truth." The company, as lined up, includes Arthur Howar, leading man; De Forest Dawley, second business; Jack Lewis, juvenile; Arthur Griffin, comedian; Fred Webber, characters; Henry Oehler, stage manager; Jane Morgan, leading woman; Shirlee De Mee, ingenue; Isabelle Martin, second business, and Mrs. Hibbard, characters. Bernard Steele, one of the best known directors in New England, will have charge of the productions. George Marsh will be scenic artist.

## PATERSON STOCK OPENS AUG. 31

PATERSON, N. J., Aug. 26.—The Lyceum Players, headed by Richard Buhler, and under the management of E. J. Wilbur, will open next Saturday night with "The Brat." Manager Billy Watson has not saved expense in fitting up the Lyceum and made it one of the prettiest theatres in the State. The house has dressing room accommodations for more than one hundred players, and each room is supplied with hot and cold water and fresh air window fans. There is a new drop curtain and new scenery and the front of the house has been newly decorated.

## FORMER PLAYERS CELEBRATE

BINGHAMTON, N. Y., Aug. 21.—Mr. and Mrs. Basil Blake entertained a party of friends at their home here last week, the occasion being their fifth wedding anniversary. Mr. Blake and wife, known professionally as Frances Short, were formerly well known stock favorites, but following Mr. Blake's last engagement with the Columbia Stock Company retired from the stage and are now residing here, where Mr. Blake holds a responsible Government position.

## MORTON SIGNS WITH K. &amp; E.

Jack Morton, well known in stock as a juvenile and light comedian, has signed with Klaw & Erlanger and George C. Tyler to play a prominent role in "Pollyanna," opening about Sept. 25. The latter part of last season Morton played the role of Lord Arthur Pendennis in "Seven Days' Leave."

## COMPANY ROUTES

(Continued from page 37 and on 51)

Sam Howe's Show—Empire, Albany, N. Y., 26-31; Boston, Sept. 2-7.  
Slight Seers—Olympic, Cincinnati, 26-31; Chicago, Sept. 2-7.  
Social Mads—Orpheum, Paterson, 26-31; Majestic, Jersey City, 2-7.  
Sporting Widows—Boston, 26-31; Grand, Hartford, Ct., Sept. 2-7.  
Star & Garter Show—Boston, 26-31; Columbia, New York, Sept. 2-7.  
Step Lively Girls—Gayety, Rochester, 26-31; Bastable, Syracuse, Sept. 2-4; Lumberg, Utica, 5-7.  
Twentieth Century Maids—Gayety, Omaha, 26-30; Gayety, Kansas City, 31-Sept. 6.  
Watson's Beef Trust—Star & Garter, Chicago, 26-31; Gayety, Detroit, Sept. 2-7.

## AMERICAN CIRCUIT

American—National Wintergarden, New York, 26-31; Gayety, Philadelphia, Sept. 2-7.  
Auto Girls—Victoria, Pittsburg, 26-31; Penn Circuit, Sept. 2-7.  
Aviator Girls—Amsterdam, N. Y., 26-28; Schenectady, 29-31; Watertown, 2-3; Oswego, 4-5; International, Niagara Falls, 6-7.  
Beauty Revue—Penn Circuit, 26-31; Gayety, Baltimore, Sept. 2-7.  
Big Review—Howard, Boston, 26-31; New Bedford, Mass., Sept. 2-4; Worcester, 5-7.  
Blue Birds—Oswego, 28; Niagara Falls, 29-31; Star, Toronto, Ont., Sept. 2-7.  
Broadway Belles—Standard, St. Louis, 26-31; Terra Haute, Ind., Sept. 1; Majestic, Indianapolis, 2-7.  
French Frolics—Century, Kansas City, 26-30; Standard, St. Louis, Sept. 2-7.  
Follies of Pleasure—Gayety, Baltimore, 26-31; Lyceum, Washington, Sept. 2-7.  
Follies of the Night—Lyceum, Columbus, 26-31; Cort, Wheeling, W. Va., Sept. 2-3.  
Girls from the Follies—Trocadero, Philadelphia, 26-31; Broadway, Camden, N. J., Sept. 2-4; Wrightstown, 5-7.  
Grown Up Babies—Gayety, Minneapolis, 26-31; Star, St. Paul, Sept. 2-7.

Hello Paree—Englewood, Chicago, 26-31; Crown, Chicago, Sept. 2-7.  
High Flyers—Gayety, Brooklyn, 26-31; National Wintergarden, New York, Sept. 2-7.  
Innocent Maids—Star, Brooklyn, 26-31; Olympic, New York, Sept. 2-7.  
Jolly Girls—Worcester, Mass., 26-31; Gayety, Brooklyn, Sept. 2-7.  
Lid Lifters—Garden, Buffalo, 26-31; Empire, Cleveland, Sept. 2-7.  
Midnight Maidens—Majestic, Scranton, 26-31; Binghamton, N. Y., Sept. 2-3; Schenectady, 4-7.  
Mile-A-Minute Girls—Plaza, Springfield, Mass., 26-31; Howard, Boston, Sept. 2-7.  
Military Maids—Gayety, Milwaukee, 26-31; Gayety, Minneapolis, Sept. 2-7.  
Mischief Makers—Wrightstown, N. J., 26-28; Grand, Trenton, 29-31; Empire, Hoboken, N. J., Sept. 2-7.  
Monte Carlo Girls—B'way, Camden, N. J., 29-31; Wrightstown, N. J., Sept. 2-4; Grand, Trenton, 5-7.  
Orientals—Wilkesbarre, 28-31; Majestic, Scranton, Sept. 2-7.  
Parisian Flirts—Empire, Hoboken, 26-31; opea, Brooklyn, Sept. 2-7.  
Pennant Winners—Wheeling, W. Va., 26-27; Victoria, Pittsburg, Sept. 2-7.  
Pacemakers—Gayety, Louisville, 26-31; Lyceum, Columbus, O., Sept. 2-7.  
Pirates—Star, St. Paul, 26-31; Sioux City, Iowa, Sept. 2-5.  
Pat White's Show—Crown, Chicago, 26-31; Gayety, Milwaukee, Sept. 2-7.  
Paris By Night—Star, Toronto, 26-31; Garden, Buffalo, Sept. 2-7.  
Razzle Dazzle Girls—B'way, Camden, 26-28.  
Record Breakers—Majestic, Indianapolis, 26-31; Gayety, Louisville, Sept. 2-7.  
Social Follies—Olympic, New York, 26-31; Plaza, Springfield, Mass., Sept. 2-7.  
Speedway Girls—Empire, Cleveland, 26-31; Cadillac, Detroit, Sept. 2-7.  
Tempters—Cadillac, Detroit, 26-31; Englewood, Chicago, Sept. 2-7.  
Trail Hitters—Gayety, Philadelphia, 26-31; Broadway, Camden, N. J., Sept. 5-7.  
World Beaters—Sioux City, Iowa, 26-28; Century, Kansas City, Mo., Aug. 31-Sept. 6; Quincy, Ill., 7.

JUST OUT  
HIT-BITS

A Little Book with Big Ideas

BY

## AN ACTOR

—For the Actor—

Not Quantity but Quality  
CONTAINING

A Wonderful War Recitation.  
Two Great Parodies on Latest Song Hits.  
A Cross-Fire Routine for Two Men.  
A Page of Bright Original Jokes.  
A Clever 5-Minute Monologue.  
A Cross-Fire Routine for Man and Woman.  
Clever Short Stories—Timely Topics—  
Latest Camp Tales

Enough Material to Make Any Act  
All For

—ONE DOLLAR—

Cash, Money Orders or W. S. S.

ADDRESS LEAVITT

730-A MACON ST. BROOKLYN, N. Y.

IF you knew the cost of repairing your trunk, would you have it done, provided price suited your pocketbook? FRED PLATE, Trunk and Baggage Repair Shop, 300 W. 41st St. Phone, Bryant 1954. Will send man to give estimate any make. If price suits, give us the work.

## Musical Comedy People Wanted

ALL LINES—STRONG MUSICAL ACT—man and woman—or 2 women. NOVELTY ACTS—EXPERIENCED CHORUS GIRLS — \$29.00 weekly. Fares both ways—best of treatment—under a management—4 shows in New England. BATES & CRAWFORD ATTRACTIONS, BATH, MAINE.

## The Graham Stock Company Wants Quick

Juvenile Man capable of doing some leads. General Business Woman to do some characters. Good General Business Man with specialties. Other useful repertoire people with specialties write. State all first letter, with lowest sure salary. Pay own telegrams. Must have wardrobe, appearance and ability. Address FRANK N. GRAHAM, Graham Stock Company, Greenville, N. Y.

GLADYS KLARK COMPANY  
WANTS AT ONCE

Man for LEADS. VAUDEVILLE ACT to feature. Address J. E. BALFOUR, Presque Isle, Maine. Week Sept. 2-7. Geo. McManus and Wife, write.

WANTED FOR LADY BOUNTIFUL  
MINSTRELS

Girls with good voices for chorus, good dancing girls, all styles dancing. Long season, good salary; all stage wardrobe furnished. 701 Seventh Avenue, Columbia Theatre Building, New York. Gus Hill. Address CHARLES D. WILSON.

## WANTED—QUICK

## STOCK LOCATION FOR RECOGNIZED COMPANY

Live city—one bill a week—House must be in good condition. Address "MANAGER," 12 Elm Hill Park, Roxbury, Mass.

STOCK LOCATION WANTED OCT. 1ST  
Maddocks Park Players Dramatic Stock Co.

14 People, including Artist. Positively one of the best Stock Organizations in the country. Up in over 100 bills. Consider Percentage or rental basis. Can place good heavy woman, young enough to play some juveniles. Glad to hear from good people at all times. Address Frank L. Maddocks, Box 762, Richmond, Va.

## Holborn-Davies Dramatic Co.

Wants Location for Permanent Stock. One or two bills a week. Company now playing. Can use good director. Meyer Kaufman and Happy Huette write. Address all mail to 1000 E. Main Street, Galesburg, Ill.

## Wanted for Eastern "Freckles" Co.

now playing. Experienced Actor of medium height, for small part and double Piano, also Young ingenue for small part. Would consider a clever amateur. State all in first letter. Address BROADWAY AMUSEMENT CO., 518 Chamber of Commerce Bldg., Chicago, Ill.

You can make your spare time profitable  
coaching amateur MINSTREL  
and DRAMATICS

Demand more than we could supply. We teach you how and turn over local work to you. Write for "Results obtained by 79 directors placed last season." HOOKER-HOWE COSTUME CO. (New England's Largest), Department D, 30 to 36 Main St., Haverhill, Mass.

## PROBABLY

you can succeed in vaudeville without MADISON'S BUDGET No. 17, but POSITIVELY you can succeed better with it. Whether you select an entire act or merely one sure-fire gag, you are bound to get more than your money's worth. Always-busy performers who recognize the need of making every moment they are on the stage count for something, especially value MADISON'S BUDGET No. 17 on account of its concentrated wit; it has indeed practically "a laugh in every line." Regarding contents, suffice it to say that it contains a liberal assortment of my LATEST monologues, acts for two males and for male and female; parodies, minstrel first-parts, single gags, one-act farce and other choice comedy bits. PRICE OF MADISON'S BUDGET No. 17 is ONE DOLLAR, or for \$1.50 will send No. 17 and 16 while supply lasts. Address JAMES MADISON, 1052 Third Avenue, New York.

## Stock Scenic Artist

AT LIBERTY

Wire best offer to SCOTT WILLIAMS, Colonial Theatre, Akron, Ohio.

AT LIBERTY

for Fall and Winter engagement.

## Miss GERTRUDE LIVINGSTON

Characters, Heavies, and Grand Dames. Stock (one bill a week). Repertoire or Vaudeville. Address 183 Seie St., Rochester, N. Y.

## WANTED

STOCK LOCATION for coming season. Company now playing Summer season, Keystone Park, Sayre, Pa. Address, U. E. ACKLEY, Keystone Park, Sayre, Pa.



# OPENING OF THE SEASON ANNOUNCEMENT

We take great pleasure in presenting to the profession  
the greatest collection of songs we have ever published

## WHEN TONY GOES OVER THE TOP

THE GREATEST NOVELTY SONG EVER WRITTEN

## THE GREATEST DAY THE WORLD WILL EVER KNOW

A PATRIOTIC SONG THAT WILL LIVE FOREVER

## THOSE WONDERFUL DAYS OF USED TO BE

YOU REMEMBER, WE GAVE YOU "IN THE SWEET LONG AGO." WELL, WAIT UNTIL YOU HEAR THIS ONE

## "JUST A BABY'S LETTER" (FOUND IN NO MAN'S LAND)

A BALLAD THAT CAN'T BE BEAT. WRITE, WIRE OR CALL FOR COPIES AND ORCHESTRATIONS IN ANY KEY

# JOE MORRIS MUSIC CO.

CHICAGO  
Grand Opera House Bldg.

MINNEAPOLIS  
Room 5, Lyric Theatre Bldg.

145 West 45th St., New York City  
PHILADELPHIA, 136 NORTH 9th ST.

ST. LOUIS  
823 Holland Bldg.

BOSTON  
230 Tremont St.

PALACE THEATRE, THIS WEEK, AUGUST 26th

# EDDIE FOY

And the YOUNGER FOYS In Their New Act "SLUMWHERE IN NEW YORK"

New Songs by WILLIAM DUNHAM and BRYAN FOY

AT PROCTOR'S 125th ST. NOW

# HARVEY, HENEY and GRAYCE

PRESENTING

## "ON THE COURSE"

SOMETHING NEW IN "ONE"

Dir. ROSE and CURTIS

SPECIAL SCENERY



## NEW ACTS AND REAPPEARANCES

(Continued from page 19 and on 51)

## ALDA AND ARMS

Theatre—Fifth Avenue.  
Style—Singing.  
Time—Ten minutes.  
Setting—Special, in two.

De Lyle Alda and Frances Arms have formed a new combination to offer songs of a different style in vaudeville. Both young women are possessors of voices out of the ordinary and also have what is known in vaudeville as "class." They are beautifully gowned and, in front of a red plush drop in two, with a grand piano and piano lamp to decorate the stage, open the act with a dandy double number of the ballad type in which they employ counter harmony with telling effect.

Miss Alda plays the piano, besides singing in this number. Miss Arms next obliges with a comic number which is nicely handled, and the punch put over in a subtle manner. Miss Alda then obliges with the waltz number from "Flora Bella," which she sings well, taking the top notes at the finish in great style and using a voice of surprising high range.

On looks and ability, Alda and Arms have a sure-fire big time winner, and as for wardrobe, voices, personality, enunciation and material the act can easily be featured in any spot in any of the big time theatres. Alda and Arms are a big asset to vaudeville. S. L. H.

## "THE RUNAWAYS"

Theatre—125th Street.  
Style—Comedy playlet.  
Time—Twenty-five minutes.  
Setting—Special, interior.

The curtain goes up on a hotel lobby. An eloping couple enter hurriedly and are assigned to a room. Right on their heels follow another, but slightly older, pair, on the same mission. The young people are attempting to evade the girl's father; the second couple seek to give the daughter the slip.

The fact that the old man's intended wife is the divorced wife of his prospective son-in-law serves to complicate matters, particularly when the young man's fiancée finds him in the arms of his one-time mate, "for old-time's sake." Equally inexplicable is the circumstance to the old fellow. Now does the girl understand matters when she discovers her father in the arms of the other woman. The youth, too, is dumb-founded when he finds his promised bride in the arms of the older man, who is a stranger to him.

Of course, matters, in the end, are explained satisfactorily to all concerned, and everything ends happily.

The piece is a little long drawn out. With the exception of the man playing the role of the father, and this despite the fact that he has the leading role, the several characters are well handled. The only fault with the delineation excepted to is that the actor is inclined to overdo it—to be, at times, a little too theatrical. Otherwise, he is satisfactory. T. D. E.

## JACK SINGER &amp; CO.

Theatre—125th Street.  
Style—Singing and dancing.  
Time—Eight minutes.  
Setting—Full stage.

The trio of young people—a man and two diminutive misses—in this act, can dance, but their work is discounted by want of an adequate wardrobe.

They open with a song and go into a dance. This is followed by a Grecian dance by the girls, in Hooverized skirts. Singer then did a solo dance, introducing some good Russian hock steps, following which the girls changed their clothes and did an athletic, acrobatic dance, Singer joining in, with more of his Russian dancing, for a close.

The act is hardly what one would call classy, for the reason given above. T. D. E.

## GRUET, KRAMER &amp; GRUET

Theatre—Fifty-Eighth Street.  
Style—Comedy musical act.  
Time—Eighteen minutes.  
Setting—Special (in one).

The act carries a special drop showing the exterior of a side show. Painted banners depict the various attractions which are to be seen "on the inside." A barker enters and starts a "spiel," relating to the wonders to be viewed for a thin dime and is interrupted by a blackface comedian. Talk about joining the aggregation follows, and it contains several good laughs.

The blackface man then exits and returns with an alto horn, on which he performs a solo or two. A bit of dancing by the comedian interpolated between portions of the horn solo, was well liked. A couple of fancy dances by a woman, presumably Kramer, a cornet solo by the barker and a trio in which a trombone, cornet and drum were brought into play, all went over to applause rewards.

On the whole, this is a very entertaining comedy musical act that is away from the conventional. The turn will fit in nicely in an early spot on a big time bill. It can hold down any old spot on a small time bill. H. E.

## FIVE FAMOUS LLOYDS

Theatre—Eighty-First Street.  
Style—Bareback riding.  
Time—Eight minutes.  
Setting—Full stage.

The Lloyds, three women and two men, have transplanted their spectacular and sensational riding act from the sawdust ring to the stage.

Three horses are used in a series of exhibitions of bareback riding that, for daring, are typical of the "wild and woolly West."

The act opens with a song by one of the women. This is followed by the entire company coming on, in Indian attire and astride horses, to which tepee poles and canvas are secured, Indian fashion. Two tepees are erected and a fire is built, around the red glare of which the "Indians," in war paint, do a war dance.

This over, a series of thrilling exhibitions of bareback riding are given, the several riders—both men and women—hanging from the galloping steeds with their heads and shoulders literally touching the floor. The atmosphere is punctured throughout the act with war whoops and yells, the sounds at times resembling bedlam.

The act is exciting and nerve-tingling and is bound to get a rousing hand wherever it is shown. A good act on any bill. T. D. E.

## ROBERT SWANN

Theatre—Harlem Opera House.  
Style—Eccentric juggler.  
Time—Eight minutes.  
Setting—In three.

Robert Swann, an elongated young fellow, opens with an eccentric dance. He follows with some business with a hat, a cigar and a cigar case. More business, with a cane, follows. Swann is decidedly ambidextrous—with both hands and feet.

Enlisting the aid of a stagehand, he then does some William Tell stuff. Juggling of balls, a bit with a kettle drum, a dice bit and some business with a plate, a napkin and an apple, which he ate the while, all were good for laughs.

Swann injects much comedy into his work and keeps his audience in a good humor during the entire time he is on. He is an A-1 entertainer. T. D. E.

## DORIS HARDY

DIRECTION—JOHN C. PEEBLES

JOSS STEWART & OLIVE OLLIE  
In Singing and Dancing Eccentricities—Always Working

BILLY GOLDIE and MACK AL.  
IN "LET'S TRY IT AGAIN" BOOKED SOLID—LOEW CIRCUIT

## EVELYN BATES

The Girl Who Is Musically Inclined—In Vaudeville

Direction—CHAS. S. WILSHIN

BILLY LADDIE  
RIALTO and LAMONT  
THE TALKLESS BOYS

## WHITNEY'S OPERATIC DOLLS

Novelty and Comedy Singing Revue

H. S. WHITNEY EDITH KIRTLAND INEZ LACKENS JOSEPH ROBERTS

## TENNEY

acts will place you in class 1-A. No exemption from success, hit, applause, bookings, and route. Unneeded vaudeville writer if Unneeded act. Can I be of any "material" assistance to you? If so, write to me to write for you. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

FRANK THE AMERICAN PROPAGANDA ACT MICKEY  
THORNDIKE AND CURRAN  
Comedy and Singing Novelty "Enlisting." 14 Minutes in I. Special Drop. Direction—Low Golden

## JACKSON, WALSH &amp; JACKSON

VAUDEVILLE A LA CARTE

## CARLO CASSETTA &amp; RYDELL HELEN

In a Series of Artistic Dances

Direction—Paul Durand

## RUDI BELLONG TRIO

World's Greatest Cycle Equilibrists

## TECHOW'S CATS

IN VAUDEVILLE

IRVING SHANNON HANDLES THE LAYING OUT PINS

## BALLY HOO THREE

"CIRCUS LA PETITE"

MORGAN SADA  
BROWN & SIMMONS

Coming in a New Act by Joseph Byron Totten

Singing Military Travesty  
JOE BARRETT & RYNO JACK  
BATTLE OF FORT LIMBURGER

## MOORE HAWAIIAN TRIO

IN SERVICE FOR UNCLE SAM.

NAT SOBEL

## BELLE BRANDON &amp; TAYLOR JAMES

The Girl and the Yodeler—Playing U. B. O.

## NORTHLANE, RIANO AND NORTHLANE

"MODISTE SHOP A LA CABARET"

Direction PETE MACK

## JESSIE PARKER &amp; CO.

In "Twin Beds at 3 A. M." Keith's, Jersey City, Aug. 29-31.



Watch for "KENTUCKY DREAM," Waltz Novelty by Writers of "Indianola." Ready for Distribution.

# INDIANOLA

SONG AND FOX TROT

BY S. R. HENRY (COMPOSER OF "BY HECK") AND D. ONIVAS

**IS A SWEEPING NATIONAL HIT**

IT WILL PROVIDE A SENSATIONAL FEATURE  
IN YOUR PRODUCTION—MINSTRELS OR VAUDEVILLE ACT  
EITHER AS A SONG OR INSTRUMENTAL NOVELTY

PROF. COPY & ORCH. FREE TO RECOGNIZED MANAGERS AND PERFORMERS  
DANCE ORCHESTRATION TO LEADERS 25¢ BRASS BAND 25¢  
REGULAR PIANO COPIES TO NON-PROFESSIONALS 10¢ VOCAL OR INST.

JOS. W. STERN & CO. 1556 BROADWAY, NEW YORK



Watch for "KENTUCKY DREAM," Waltz Novelty by Writers of "Indianola." Ready for Distribution.

FEATURE

## MYSTERIOUS TALKING TEA KETTLE

AVDALAS of AGra, India

Elaborate Scenic Setting, Gorgeous Costuming and Rich Furnishings  
Personal Direction, Harry Richards, of Roehm & Richards, 216 Strand Theatre Bldg., N. Y.

MATT

BILLIE

## KENNEDY AND FAY

BITS FROM MUSICAL COMEDY  
IN VAUDEVILLE

JACK LEMLEY AND COMPANY

## A NIGHT IN JUNE

A Romantic Musical Fantasy—A Breath from the Land of Dreams.  
DIRECTION—GENE HUGHES

## WIKI HAWAIIAN ENTERTAINER

DIRECTION—PAT CASEY

## FIELD BARNES

XYLOPHONIST  
IN VAUDEVILLE

## 3 KASHNER SISTERS

In a Breeze from Song and Dance Land  
Direction LEWIS & GORDON Playing U. B. O. Time

FRED W. HIXON Presents the Irish Scenic Singing Novelty

## "ECHOS OF ERIN"

With MAY HIXON, ELSIE LORRAINE, FRED WALDERE and  
**PAT RAFFERTY**  
A SPECIAL STAGE SETTING AND LIGHTING EFFECTS

E. E.

BUDDY

## PUGH & BROWN

THE TWO MERRY MESSENGERS  
DIRECTION—PETE MACK

BEN DEELY Presents

## BILLY DEVORE & CO.

In "THE NEW BELL BOY"

BOB

RICH

## KEMP & ROLLISON

A Vaudeville Success  
OH! BUDDY, BUDDY Direction—Mandel & Rose

## BOHN & BOHN

Featuring THAT WELL-BALANCED GIRL Direction—Nat Sobel

## SHERWOOD and SHERWOOD

A Musical Novelty Full of Pep. "Um Peck."

## GOETZ AND DUFFY

Manufacturers of Melody and Mirth Direction—Jack Lewis U. B. O.

# HOUSELEY, NICOLAS & DEEN

IN HIS LEMON-SINE

DIRECTION—MR. CHAS. J. FITZPATRICK



# VAUDEVILLE BILLS For Next Week

## U. B. O.

### NEW YORK CITY.

Riverside—Bobby Gordon—Leo Beers—Bob Hall—B. Seelye & Co.—Blanche Ring—Libonati—Joleen Sisters—Lloyd & Wells—Bert Baker & Co.—Gartwell & Harris.

Alhambra—H. Hendlere & Co.—Somewhere with Pershing—J. & K. Demaco—Tilyou & Ward—Collins & Hart.

Colonial—Stampede Riders—Maid of France—L. Fitzgerald—Leo Beers—Chas. Irwin.

Royal—American Ace—William Ebbs & Co.—Harris & Morey—Lucille Chalfonte—Eddy Foy & Co.—J. Singer & D. Doll.

### BROOKLYN.

Orpheum—Weber & Rednor—Lillian Shaw—Charles Irwin—For Pity's Sake—Emma Carus & Co.—6 Kirsmitz—T. Roy Barnes.

Bushwick—Lillian Fitzgerald—DeWolf Girls—McIntyre & Heath—Amos & Winthrop—Harry Green—Frankie Wilson—Patton & Marks.

### CONEY ISLAND.

Henderson's—Sophie Tucker & Co.—McKay & Ardine.

Keith's Prospect (Aug. 29-Sept. 1)—Vera Sabina—Kennedy & Burt—Ed. F. Reynard—Ruth Roy—Green & Parker.

Proctor's Mt. Vernon (Aug. 29-Sept. 1)—White-Side Sisters—Young & Wheeler—Tarzan—Harvey, Hancy & Grace—Lina Abaranel—Mullen & Coogan.

Keith's Greenpoint (Aug. 29-Sept. 1)—Forest & Church—Dunham & Edwards—Lincoln Highwayman—"Four of Us."

Keith's Jersey City (Aug. 29-Sept. 1)—Four Harlequins—Robt. Swan—Jessie Parker—Wilton Sisters—Sld Townes & Co.—Three Koban Japs.

Proctor's Fifth Avenue (Aug. 29-Sept. 1)—Clinton Sisters—"Pretty Baby."

Keith's Harlem Opera House (Aug. 29-Sept. 1)—Justa Trio—Luman & Lyons—"Nowadays"—Walter Weems.

Proctor's 23d Street (Aug. 29-Sept. 1)—Frank Shields—Davis & Fitzgibbon—Belle Meyer—Evans & McGowan—Evan's Girl Revue—Wheeler & Moran.

58th Street (Aug. 28-Sept. 1)—Wiki Bird—Sam Liebert & Co.—Gates & Findlay—Will Oakland—Billy McDermott—Margaret Brown & Widows.

Yonkers (Aug. 29-Sept. 1)—Lerner Girls—William Cutty—Pisano & Bingham—Kitamura Japs.

New Brighton—Chilson Orphan—Five Pandurs—Hazel Moran—A. & F. Stedman—Martelle—Crosby's Corners.

### BALTIMORE, MD.

Keith's—Submarine F.—Clifford & Wells—Henry Hendlere & Co.—Bostock's Riding School.

### BOSTON, MASS.

Keith's—Sheahan & Regay—Hallien & Fuller—Firn Bigelow & Co.—Adair & Adelphi—Stan Stanley 3.

### BUFFALO, N. Y.

Keith's—Nonette—Lambert & Hall—Clara Morton—4 Mortons—Espe & Dutton—Tarzon.

### CLEVELAND, O.

Keith's—G. McFarlane—Alex. McFadyen—Kramer & Morton—Burley & Burley—Rajah—H. Girard & Co.—Peggy Brennan.

### COLUMBUS, O.

Keith's—H. Green & Co.—Burley & Burley—Chief Capaulcan—Peggy Brennan & Co.

### DETROIT, MICH.

Temple—Rose & Moon—Kane Morey & Co.—Ethel Hopkins—J. Wilson & Co.—Milo.

### ERIE, PA.

Keith's—Howard & Sadler—Stagpole & Spire—Seven Venetian Girls—The Gabbots—Elsie Williams & Co.—Kenny & Hollis—Cervo.

### GRAND RAPIDS, MICH.

Romona Park—Francis Kennedy—James & B. Thornton—Ben Eyer & Co.—Rose & Moon.

### HAMILTON, CAN.

Keith's—Swift & Kelly—Yates & Reed—Kharum—Everett's Circus—Elida Morris.

### LOWELL, MASS.

Debt & Hackett—Dore's Allied Song Birds—Harrison & Burr—Olson & Johnson—Hickman Bros.—The Gladiators—Miller & Merriam.

### MONTREAL, CAN.

Keith's—Swift & Kelly—Kharum—Yates & Reed—Roode & Francis—Dore's Imperial—Conway & Fields.

### PHILADELPHIA, PA.

Keith's—Van & Schenck—Toombs & Parker—The Decorators—Whiting & Burt—Regay & Lorraine Sisters—The Rials—Kajayama—Bert Hughes Troupe—American Beauty Ballet.

### PITTSBURGH, PA.

Keith's—Montgomery & Perry—Some Bride—Four Boises—El Clive.

### PORTLAND, ME.

Keith's—Moran & Wiser—Boyar Troupe—Nita Johnson—Mack & Vincent—Mystic Hanson 3—Harry Hines.

### ROCHESTER, N. Y.

Temple—M. Allen & Sister—Man Off Ice Wagon—Mile. Nadji—Howard & Clarke—Hamilton & Barnes—Parker Bros.—Helen Jakley.

### TOLEDO, OHIO.

Keith's—Francis Kennedy—Jas. & B. Thornton—Ben Eyer & Co.—Rubeville.

### TORONTO, CAN.

Keith's—Nonette—Clara Morton—Four Mortons—Espe & Dutton—Tarzon—Elsie Williams & Co.

### WASHINGTON, D. C.

Keith's—Rae E. Hall & Bro.—Chinko & Kaufman—Orth & Cody—Kerr & Weston—Flo. Roberts & Co.—Marg. Silva—Bostock's Riding School—Foster Ball & Co.

### YOUNGSTOWN, OHIO.

Keith's—Alexander McFadyen—Kramer & Morton—Five Nelsons—Harry Girard & Co.

## ORPHEUM CIRCUIT

### CHICAGO, ILL.

Palace—Adele Rowland—Ford Sisters & Co.—Sarah Padden—Swor & Avey—Helen Trix & Sisters—Paul Decker & Co.—O'Donnell & Blair—Donald Roberts—Olivetti, Moffett & Blair.

### CALGARY, CAN.

Orpheum—Heras & Preston—Verchampe & Albert—Fisher & Hawley—Rita Gould—Mack & Walker—Julius Tannen—Mellette Sisters.

### DENVER, COLO.

Orpheum—Camouflage—Low Madder & Co.—Bessie & Baird—Wellington Cross—Veleto Cross Bros.—Howard & Helen Savage—Marion Weeks.

### DES MOINES, IA.

Orpheum—Eva Tanguay—James C. Morton & Co. Helen Gleason & Co.—Bert Earle & Co.—Amoros & Jeanette—Florence Duo.

### DULUTH, MINN.

Orpheum—Albertina Rasch & Ballet—James Watts & Co.—Pistel & Cushing—Whipple & Huston—Rev. Frank U. Gorman—Australian Creightons—Lightners Sisters & Alex.

### KANSAS CITY, MO.

Orpheum—Mme. Sarah Bernhardt—Walter Brower—Marion Harris—Officer Vokes & Don—Eddie Carr & Co.—Margaret Edwards & Co.—Mr. & Mrs. Gordon Wilde.

### LINCOLN, NEB.

Orpheum—De Haven & Parker—The Honeymoon—Equill Bros.—Gardner & Hartman—Whitfield & Ireland—Mayo & Lynn—Gordon & Rica.

### LOS ANGELES, CAL.

Orpheum—Cecil Cunningham—Leviton—Carl Jom—Harris & Manion—Kenne & White—Gordon & Keene—Cameron Sisters—Fern & Davis.

### MILWAUKEE, WIS.

Orpheum—Lee Kohlmar & Co.—Courtney Sisters—Ruth Budd—Frank Stafford Co.—Harry Jolson—Marguerite Farrell—Willington & Jordan—Paul La Var & Bro.

### MINNEAPOLIS, MINN.

Orpheum—On the High Seas—Smith & Austin—Campbell & Sisters—Jack Alfred & Co.—Holmes & Wells—Gorgallis Trio—Al Herman.

### NEW ORLEANS, LA.

Orpheum—Andrew Mack—"White Coupons"—Claire Rochester—Jack Rose & Mike Bernard—Margot Francols & Partner—Stanley & Birnes—Ferry.

### OMAHA, NEB.

Orpheum—All for Democracy—Bennett & Richards—Carl McCullough—Laura Hoffman—Dale & Burch—Models De Luxe—J. K. Emmett & Co.

### PORTLAND, ORE.

Orpheum—Where Things Happen—Conlin & Glass—Amores Sisters—Bison City Four—Cervo—Gautier's Toy Shop—Columbia & Victor.

### SALT LAKE, UTAH.

Orpheum—Derwent Hall Caine—Andy Rice—Hahn, Weller & Martz—Valdy & Brazilians—Drew & Wallace—Bankoff & Gille.

### SAN FRANCISCO, CAL.

Orpheum—Mile. Dazie & Co.—Girl from Milwaukee—Willie Solar—Toto & Co.—Constance Crawley & Co.—Milt Collins—Mack & Williams—Gilbert & Friedland.

### SEATTLE, WASH.

Orpheum—Clark & Bergman—Alla Moskova—Shaw & Campbell—Morris & Campbell—Wilfred Clarks—Eddy Duo—Lou Holtz.

### ST. PAUL, MINN.

Orpheum—Walter C. Kelly—Married Via Wireless—Dickinson & Deagon—Three O'Gorman Girls—Leon Sisters—Sterling & Marguerite Trio—Gallagher & Holley.

### ST. LOUIS, MO.

Orpheum—Gus Edwards Revue—Somewhere in France—Lanier Bros.—Flemings.

### VANCOUVER, B. C.

Orpheum—The Girl on the Magazine—Florence Tempest & Co.—Eddie Foyer—Stella Carl—Tracey & McBride—Kilaro Trio—Bessie Clifford—Mrs. Thos. Whiffen & Co.

### WINNIPEG, MAN.

Orpheum—Mme. Doree's Celebrities—Imhof, Conn & Corere—Brendel & Hert—Leipic—Yvette & Saranoff—Emerson & Baldwin—Losova & Gilmore.

## LOEW CIRCUIT

### NEW YORK CITY.

American (First Half)—Cossetts & Rydell—Martin & Rae—Ziska & King—Barnes & Robinson—"Miss Hamlet"—Lucille Rogers & Co.—Arthur De Voe & Co.—J. K. Watson. (Last Half)—Jack Morrissey & Co.—Sabo Trio—Mack & Lee—Broadway Revue—Nada Peters—"Big Surprise"—Hawthorne & Anthony—Dancing Tyrells.

Boulevard (First Half)—Elvers Sisters—Chappelle & Stanette—"Why Worry?"—Manning, Feeley, Knoll—Erna Antonio Trio. (Last Half)—Chester Johnson & Co.—Ward Wilson Trio—Chisholm & Breen—Jack & Tommy Weir.

Avenue B (First Half)—LaPalatica & Partner—Fields & Wells—Elka Deal & Co.—Harry Rose. (Last Half)—Frank & Rae Warner—Howard & Jenkins—"Why Worry?"—Weber-Beck-Fraser—Marlotte's Manikins.

Geesey Square (First Half)—Kenway & Green—Bissert & Scott—Schoen & Welton—Putting on Air—Cliff Clark—Russ, Le Van & Scully. (Last Half)—Chappelle & Stanette—Al Carps—Phyllis Gilmore & Co.—Capt. Barnett & Son—Donals Sisters.

Lincoln Square (First Half)—Smith & Tossett—Evans & McGowan—Delmore & Moore—Geo. Jessell—Chester Johnson & Co. (Last Half)—Cossetti & Rydell—Bradley & Wheeler—Schoen & Walton—Putting on Air—Mumford & Thompson.

Delancey Street (First Half)—Rowley & Mullen—Bradley & Wheeler—Ward Wilson Trio—"Gots & Lots"—Jack & Tommy Weir—Donals Sisters. (Last Half)—Anderson & Gains—Bob Mills—Vine & Temple—Valanova's Gypsies—Cliff Clark—Mabel Fonda Trio.

National (First Half)—Jack Morrissey & Co.—Reeves & Gaynor Sisters—Dan Rae & Co.—Vine & Temple—Gold-Reese-Edwards. (Last Half)—Elvera Sisters—Edah Deldridge Trio—"Lots & Lots"—Yen Wah—Ziska & King.

Orpheum (First Half)—Yen Wah—Al Burton & Co.—Mack & Lee—Arthur Sullivan & Co.—Mumford & Thompson—"Whirl of Girls." (Last Half)—Russ-Le Van-Sully—Calvin & Thompson—Zelanya—Allen & Francis—"Miss Hamlet"—Geo. Jessell.

Victoria (First Half)—Dancing Tyrells—Neda Peters—Corcoran & Mack—Lee Beggs & Co.—Bob Mills—Minetti & Sidell. (Last Half)—Scamp & Scamp—Evans & McGowan—Lucille Rogers & Co.—Delmore & Moore—Manning-Feeley-Knoll—"Whirl of Girls."

Bijou (First Half)—Lexey & O'Connor—Calvin & Thornton—Lillian Calvert—"Big Surprise"—Hawthorne & Anthony—Sabo Trio. (Last Half)—Smith & Tossett—Rowley & Mullen—Barnes & Robinson—Lee Beggs & Co.—J. K. Watson.

DeKalb (First Half)—Mabel Fonda Trio—Edah Deldridge Trio—"Wedding Anniversary"—Zuhn & Dreis—Zelanya. (Last Half)—Kenway & Green—Reeves & Gaynor Sisters—Arthur De Voe & Co.—Tom Mahoney—Gold-Reese-Edwards.

Fulton (First Half)—Florence Rayfield—Chisholm & Breen—Capt. Barnett & Son—"Valvanos Gypsies." (Last Half)—F. George—Dolee Sisters—Arthur Sullivan & Co.—Fields & Wells—Erna Antonio Trio.

Palace (First Half)—Kimball & Kenneth—Armstrong & Ford—Marlotte's Manikins. (Last Half)—"Wedding Anniversary"—Nora Allen—Hippodrome 4.

Orpheum (First Half)—Norman Bros.—De Vole & Raymond—Kemp & Rollison—Mr. and Mrs. McDonald—Wm. Sisto—Sorrento Quintette. (Last Half)—Marr & Burke—Francis & De Mar—Capt. Kidder & Co.—Harry Sykes—Lorimer-Hudson & Co.

Hippodrome—La Vaux—Foley & La Ture—"Who Is He?"—Corse Payton & Co.—Mel Klee.

Fall River, Mass. Bijou (First Half)—Marr & Burke—Francis & De Mar—Capt. Kidder & Co.—Harry Sykes—Lorimer-Hudson & Co. (Last Half)—Norman Bros.—Kemp & Rollison—Mr. & Mrs. McDonald—Wm. Sisto—Sorrento Quintette.

Hamilton, Can. Loew's—Morton Bros.—Mr. & Mrs. Wm. O'Clare—Taylor & Correll—Chas. Deland & Co.

Montreal, Can. Loew's—Mela Sisters—Chas. B. Lawlor & Co.—Lewis & Raymond—Valentine Vox—Wood-Young-Phillips.

New Rochelle, N. Y. Loew's (First Half)—Nora & Sidney Kellogg—Hippodrome 4. (Last Half)—Harry Rae—Armstrong & Ford.

Providence, R. I. Emery (First Half)—Louise & Mitchell—Langdon & Smith—Dena Cooper & Co.—Lewis & Leona—Kinkaid Killies. (Last Half)—Albert & Rogers—Rossmond & Dorothy—"Prediction"—Exposition Jubilee 4—Sansone & Della.

Springfield, Mass. Palace (First Half)—Albert & Rogers—Rossmond & Dorothy—"Prediction"—Exposition Jubilee 4. (Last Half)—Louise & Mitchell—Wm. Dick—Dena Cooper—Lewis & Leona—De Vole & Raymond.

Toronto, Can. Yonge Street—Wright & Wilson—Parise—Johnny Small & Sisters—Rucker & Winifred—Florence Henry & Co.—Lorado's Models.

Pantages Circuit BUTTE, MONT. Pantages—(First Half)—Hill, Tivoli & Hill—Baily & Austin—Regal & Mack—Sherman, Van & Hyman—"Oh, Charmed."

Calgary, Can. Pantages—"Oh That Melody"—Mr. and Mrs. Norman Phillips—Swan & Clifford—Kinzo—Nan Gray.

Denver, Colo. Pantages—Davis Jamieson—"An Arabian Night"—Hallen & Hunter—Misses Parker—Creighton, Belmont & Creighton—Sully Rogers & Sully.

Edmonton, Can. Pantages—"Lone Race"—Green & Pugh—Jno. T. Ray & Co.

## GREAT FALLS, MONT.

Pantages (First Half)—Holmes & LeVere—Wm. Flemen & Co.—Thos. Potter Dunn—"Revue Boquet"—Worden Bros.—"Whittier's Barefoot Boy."

## KANSAS CITY, MO.

Pantages—Leonard Brown & Co.—Beeman & Anderson—Geo. M. Rosener—The Follies—Henry & Moore—Singers' Midgets.

## LOS ANGELES, CAL.

Pantages—Wm. H. Rogers—"Temptation"—Ross-Wyse & Co.—"Finders-Keepers"—Dot Oatman—Curtis' Canines.

## MINNEAPOLIS, MINN.

Pantages—"Here Comes Eva"—Morris & Shaw—Will Stanton & Co.—Sampson & Douglas—Hoyataki Japs.

## OAKLAND, CAL.

Pantages—Gallett's Baboons—Tally & Harte Denihan Dancers—Billy Elliott—Eastman Trio—Reddington & Grant.

## OGDEN, UTAH.

Pantages—Hoosier Girl—Green, McHenry & Dean—Richard the Great—Jimmy Lyons—Dot & Alma Wilson—Dura & Feely.

## PORTLAND, ORE.

Pantages—"Stockings"—DeMille Bros.—"Mile a Minute"—Hooper & Burkhardt—Winton Bros.

## W. V. M. A.

### ALTON, ILL.

Hippodrome (First Half)—Colour Gems—Alice Hamilton. (Last Half)—Senator Francis Murphy—Hughes Musical Duo.

### ASHLAND, WIS.

Royal (Last Half)—Rena La Velle—Dillard & Kelly—Willis & Anita.

### ANACONDA, MONT.

Blue Bird—McGreevey & Doyle—"A Real Pal"—Gregg & Wilson—Myrtle Crowl & Stan Scott—Steve Freda—Four Alrens.

### BILLINGS, MONT.

Babcock (First Half)—Du Rocher & De Lee—Vincent & Raymond—Malcolm & Le May—Herbert Bethew & Co.—Bobby Van Horn—Patricks. (Last Half)—Adler & Clark—All Star Quartette—Jack Levy & Girls—Simpson & Moore.

### BELEVILLE, ILL.

Washington (First Half)—Dave Van Field & Rene—Senator Francis Murphy—Hughes Musical Duo. (Last Half)—Two Sternards—Chas. Kenna—Dodie Veldie & Co.

### BUTTE, MONT.

People's Hippodrome (First Half)—Jack & Jill—Fred Ferdinand—La Rose & Lane—Prado's Marimba Band—Three Harvards. (Last Half)—Du Rocher & De Lee—Vincent & Raymond—Malcolm & Le May—Herbert Bethew & Co.—Bobby Van Horn—Patricks.

### CHICAGO, ILL.

American (First Half)—Mowatt & Mullen—Willington & Willing—Hello People Hello—Fred Elliott—The Miniature Revue. (One to fill.) (Last Half)—Bessie Clifton—Miss 1920. (Four to fill.)

Kedzie (Last Half)—Harris & Nolan—Owen & Moore—Al Shayne—Mankiki Troupe. (One to fill.) (Last Half)—Margot Francols—Wilson & Van—Nancy Boyer & Co.—Big City Four. (One to fill.)

Lincoln (First Half)—Johnny & Wise—Bessie Clifton—Lehen & Dupree—Johnson Dean Revue. (One to fill.) (Last Half)—Mowatt & Mullen—Dewitt & Gunther—Jack Goldie—The Miniature Revue. (One to fill.)

Cedar Rapids, Ia. Majestic (First Half)—La Petite Revue—Choy Hen Wha Troupe—Lorraine & Hannister—James Cullen. Musical Conservatory. (One to fill.) (Last Half)—Thiesens's Pets—Owen & Moore—Basil Allen—Mayer & The Manicure—Three Hickey Bros.—Kallola's Hawaiians.

Champaign, Ill. Orpheum (First Half)—Conrad & Goodwin—The Lemon—Bobby Henshaw—Diaz Monks. (One to fill.) (Last Half)—Ray & Emma Dean—Lillian Kingsbury & Co.—Arthur Barrett—College Quintette. (One to fill.)

Davenport, Ia. Columbia Theatre (First Half)—Wright & Earl—Old Time Darkies—Beatrice Morrell—Seattie—Rasli & Allen—Delton Marcena & Delton. (Last Half)—Cooney Sisters—Musical Conservatory—Hert Howard—Choy Hen Wha Troupe. (One to fill.)

Decatur, Ill. Empress (First Half)—Arco Bros.—Ray & Emma Dean—Lillian Kingsbury & Co.—Bill Robinson—College Quintette. (Last Half)—Conrad & Goodwin—The Lemon—Colour Gems. (Two to fill.)

Denver, Colo. Empress—William De Hollis & Co.—Christopher & Walton—Florence Randall & Co.—Jimmie Dunn—Ambler Bros.—Clarence Wilbur.

Duluth, Minn. New Grand (First Half)—The Totos—Dot Marshall—Need Three Acts. (Last Half)—Boriniveli Bros.—Skelly & Helt—Hotel De Fiddle—Frank Gordon—The Melvilles.

E. St. Louis, Ill. Erber's (First Half)—Two Sternards—Sam & Ada Beverly—Irving & Ward—Three Jeannettes. (Last Half)—Goldie & Mack—Four Seasons—Kimball & Stuart—Frear, Baggett & Frear.

Evansville, Ind. New Grand (First Half)—Nadje—Ferguson & Sunderland—Tate's Motoring—Latour & Gold—Emma Francis & Arabs.

# DO YOU COMPOSE

SONGS ON INSTRUMENTAL MUSIC? If so, be sure to have same arranged by an expert; an artistic arrangement may mean success. I have done hundreds of big hits.

**EUGENE PLATZMANN, 145 W**



DAVE MARION Presents "America's Best"

**FRANK L. WAKEFIELD**

Twenty years in Burlesque and positively the greatest show I have ever been with.

**STARS OF BURLESQUE**FLO AND  
AGNES**STANTON SISTERS**CHAS. BAKER'S  
TEMPTERS

COMEDIAN

**LEW LEDERER**"PENNANT  
WINNERS"JUVENILE, WITH  
CHAS. BAKER'S  
TEMPTERS**FRED DALE**Direction  
ROEHM & RICHARDSPLAYING  
U. B. O. TIME**DAVE JOHNSON**

The Boy with the Talking Feet

AGENT

NAT SOBEL

Prima Donna  
Grown Up Babies**JEAN DE LISLE**Direction  
BILLY VAILTheatrical  
Operating Co.  
Presents**CLIFF BRAGDON**With  
Million Dollar  
DollsINGENUE  
PRIMA DONNA**GERTRUDE RALSTON**CHAS. BAKER'S  
HIGH FLYERSSECOND SEASON  
SOUBRETTE  
TEMPTERS**DOLLY WINTERS**AND  
SID WINTERS  
IN IRISHPRIMA DONNA  
ROSELAND GIRLS**ESTHER IRWIN WOOD**MANAGEMENT  
JAS. E. COOPERFEATURED**FRED BINDER**WITH "GIRLS  
FROM THE FOLLIES"THE GOLDEN  
VENUS**LUCILLE AMES**"CHEER UP, AMERICA"  
Direction—ROEHM and RICHARDSALWAYS  
FEATURED**GLADYS SEARS**DIRECTION  
ROEHM and RICHARDSPRIMA DONNA  
OF QUALITY**BETTY POWERS**CHEER UP  
AMERICAVERSATILE SOUBRETTE  
ECCENTRIC COMEDY**GREENWOOD and NELSON**WITH HENRY DIXON'S  
BIG REVIEW



## BURLESQUE REVIEWS AND NEWS

(Continued from page 15 and on 47)

**"COOCH" DANCE ONLY  
JARRING NOTE IN THE  
"SOCIAL FOLLIES" SHOW**

Max Spiegel's "Social Follies," seen last week at the Star, is an improvement over last season's show. There is more action to the piece, and, with a week or so more work, it should be still better.

Spiegel has given the show some attractive scenery and good material on which to work. The girls go through their numbers with the right spirit.

The "Social Follies" has a good cast, headed by that capable Irish comedian, Harry Seyon, who shows praiseworthy skill as a typical "lad." His enunciation is clear and distinct, and he knows how to "humor" his situations in the comedy line.

Manny Besser, a lively Hebrew comedian, takes care of the second comedy. He uses a good make-up, works well, is full of life and portrays the character nicely.

As a "straight," Billy Bendon holds his own with any of them. As a "feeder," he is "right there," his work with the comedians being responsible for many laughs last Thursday night. Bendon is a neat dresser, can sing, and reads his lines with good effect. He does a "dope" bit in the "sleeping car" scene which won applause. His French character is also well done.

Jack Kammerer handles a "rube" very naturally and, in the role of a deacon, is funny, not overstepping the part.

Dolly Benfield, a soubrette new to burlesque, is a second edition of Midgie Miller in appearance. She has a most pleasing

personality and a neat way of working. She can also dance and sing. Her numbers were generously encored. Miss Benfield acquitted herself very nicely and has possibilities of being one of burlesque's leading soubrettes. She wears pretty dresses, and looks well in tights. She delivers her lines creditably.

Edna Howland, an ingenue-soubrette, is another young lady who pleases. Miss Howland has a good voice, and renders her numbers nicely. She has a pretty wardrobe.

No change in the work of Miss Schall since last season is to be observed, except that now that the American Burlesque Circuit will not allow dancers to appear at any of their houses, she is doing a little more than before. We would suggest that Miss Schall change her actions in her "Jazz Dance" number before the censor committee visits the show, or it will be "good-bye, Mina." We like to see anything artistic, and so does the audience, but why bar dancers from the circuit and allow Miss Schall to "get away" with what she did last Thursday night? Her number was nothing less than a "cooch," and, while she did not give much of it, she did enough. At that, the number only took one encore.

The "necklace" bit, as done by Seyon, Besser, Bendon and Miss Schall, worked out nicely, as did the "insult" bit, as done by all of the principals. Tex Smith, as the "hold-up" man, did well.

Kammerer and Howland entertained by putting over a very pleasing singing, talking and dancing act. Their talk is good and they offered a variety of songs, four in all, that pleased. Kammerer does a corking good eccentric dance, which put a good finish to the act.

The "Social Follies" is good entertainment.—*Std.*

**JOE HOWARD STOCK COMPANY****EMMA KOHLER**

VOICE, FORM AND CLASS

PRIMA DONNA

FOLLY, BALTIMORE, THIS WEEK

**ELSIE WEDDE**

Vivacious Ingenue and Her Fiddle, with B. F. Kahn Stock Company

FOLLY, BALTIMORE, THIS WEEK

**BABE REIDY**

SOUBRETTE

FOLLY, BALTIMORE, THIS WEEK

**CHAS. "RUBE" DAVIS**

THE SMILING TRAMP

FOLLY, BALTIMORE, THIS WEEK

**L. WILLIAM PITZER**

STRAIGHT MAN "DE LUXE"

FOLLY, BALTIMORE, THIS WEEK

**H. FIDDLER T.**

AT CRESCENT THEATRE, BROOKLYN

**MITTY DEVERE**

GRAND ARMY "TAD"

FOLLY, BALTIMORE, THIS WEEK

DIRECTION—ROEHM &amp; RICHARDS

**B. F. KAHN'S UNION SQUARE THEATRE  
STOCK BURLESQUE**

With All Star Cast

BILLY (GROGAN) SPENCER

JAS. X. FRANCIS

LOUISE PEARSON

BABE WELLINGTON

FRANK MACKEY

BRAD SUTTON

FRANCIS ST. CLAIR

DIXIE DIXON

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn.

**WANTED**

For DAUPHINE THEATRE, New Orleans

LEW ROSE, Manager

**PRINCIPALS IN ALL LINES**

Long Season for Good Chorus Girls. Good Salaries. Fares Paid to New Orleans. Write or call. LOU. REDELSHEIMER, 802 Columbia Theatre Building, NEW YORK.

**FOR SALE CHEAP  
Prop Automobile**

Formerly used with "Follies of the Day"

See MR. SHAEFER—in Barney Gerard's office, Suite 901, Columbia Bldg., 47th St. and 7th Ave., N. Y.

**INEZ De VERDIER**

REPEATING FORMER SUCCESS

With Dave Marion's "America's Best"

THIS WEEK—EMPIRE, NEWARK

**BABE BURNETT****CYCLONIC SOUBRETTE**

A DECIDED SUCCESS

FEATURED WITH BARNEY GERARD'S "GIRLS DE LOOKS"



# DOLLY SWEET

THE MINIATURE VENUS

FEATURED AT THE CRESCENT, BROOKLYN, THIS WEEK AT THE FOLLY, BALTIMORE, NEXT WEEK

THAT  
TRAMP  
COMEDIAN

**EDDIE CRAWFORD**

CHEER UP, AMERICA

Direction—ROEHM and RICHARDS

PRINCIPAL COMEDIAN  
SECOND SEASON

**HARRY SEYON**

MAX SPIEGEL'S  
SOCIAL FOLLIES

## STARS OF BURLESQUE



**ROSCOE AILS**

ORIGINATOR ONE-FOOTED SLIDE  
Fred Irwin's Big Laugh with Majestics

**BABE LAVETTE**

Soubrette—Girls from the Follies. Direction—Roehm and Richards

**MAE BARLOWE**

PRIMA DONNA

GIRLS FROM THE FOLLIES

**HELEN ANDREWS**

SOUBRETTE—BLUE BIRDS

**ANNA ARMSTRONG**

INGENUE

GIRLS FROM THE FOLLIES

**LESTER DORSON**

Eccentric Nut Juvenile

Sam Howe's "Butterflies of Broadway"

**BERT L. SCOTT**

STRAIGHT

With Mile-a-Minute Girls

MY FIRST SEASON IN BURLESQUE—WATCH ME.

**BEN DUVAL AND LEE SAM**

CAUGHT BY SURPRISE.

HARRY HASTINGS BIG SHOW

**HARRY J. HOLLIS**

STRAIGHT

With Harry Hastings Big Show and Dan Coleman

**ALICE GUILMETTE**

PRIMA DONNA

**FRANCES ST. CLAIRE**

Prima Donna—Season 1918

B. F. KAHN STOCK CO.

**BILLY BARRY**

"CHIP OF THE OLD BLOCK"

MILE-A-MINUTE GIRLS

**FRANK ANDERSON**

Doing Irish—Season 1918-1919

With Chas. Baker's Speedway Girls

**DOROTHY DEAN**

INGENUE.

CHAS. BAKER'S SPEEDWAY GIRLS

KATE PULLMAN

STARRED THIRD SEASON WITH ROSE LYDELL CO.

**MAYBELLE GIBSON**

PRIMA DONNA

AL REEVES SHOW

*Chas A Figg.* "Girls of U.S.A." 1917-18-19

Direction ROEHM & RICHARDS

**PALMER HINES**

RAZZLE DAZZLE OF 1918

HAPPY STRAIGHT FOR HARRY STEPPE

**NORMA JEROME**

PRIMA DONNA

LIBERTY GIRLS

**GEO. E. SNYDER**

STRAIGHT

WITH MAIDS OF AMERICA

**ARTHUR PUTNAM**

STRAIGHT—with PAT WHITE GAIETY GIRLS

**PEGGY BRAUNA**

PRIMA DONNA.

IRWIN'S MAJESTICS

**CLAUD RADCLIFF**

ECCENTRIC

Successful—Returned to the Fold

MILE-A-MINUTE GIRLS

**FRANCES CORNELL**

PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

**MADALINE BUCKLEY**

THE GIRL WITH THE GOLDEN VOICE

WITH JOLLY GIRLS

DIRECTION—ROEHM AND RICHARDS



## BURLESQUE NEWS

(Continued from pages 15 and 45)

CRESCENT OPENS  
WITH NEW COMPANY  
THAT FINDS FAVOR

The Crescent, Brooklyn, opened its doors last week as a spoke in the circuit controlled by the Walsh Amusement Company, of Philadelphia.

The house has been fixed over and is one of the prettiest burlesque houses around New York.

The show last week was called "The Stars of Burlesque" and proved a good opener. It was in two parts.

The policy of the Crescent is different than at other stock houses. Having two sets of comedians, one set works in the first part and the other in the burlesque.

Gladys Sears was featured last week with Eddie Fox. Miss Sears, who is well known to followers of burlesque, worked through both parts, and handled herself creditably in all scenes, humoring her situations finely. She was at her best, however, when offering her numbers and in her specialty. Miss Sears has a new act which went over big in one. She offered three numbers smartly and with lots of expression. The act is good for vaudeville.

Emma Kohler was the prima donna. She is one of the best singing prima donnas in burlesque, and was in good voice last Friday when she rendered her numbers exceedingly well. Her costumes were a delight to the eye and she worked nicely in scenes. She also displays a pretty figure in tights.

Elsie Wedde, who closed at the Union Square the week before, has improved greatly in her work recently as an ingenue. Miss Wedde read her lines and offered her numbers pleasingly. Her violin and singing specialty was good for several encores.

Babe Reidy proved herself a lively soubrette, doing a lot of "nut" stuff in her numbers which seemed to meet with the approval of the audience.

Doris Claire, another soubrette, worked nicely in bits and did well with her numbers. She has a pleasing personality.

Bob Nugent and Mitty De Vere handled the comedy in the first part. Nugent did a tramp with an eccentric make-up, while De Vere portrayed an Irishman. Both boys worked hard and got all that could be had out of the situations and scenes presented.

Eddie Fox and Jack Ormsby were the comedians in the burlesque. Fox, who is familiar to theatregoers in Brooklyn, worked naturally in the role of a tramp. He had a funny make-up and his way of working amused. Ormsby does a sort of an eccentric Irishman and his line of work pleased.

"Rube" Davis did characters. As an old man he handled the part very well. His "kid" bit was nicely done and his make-up good.

William Pitzer, a neat dresser and a good talker, with a fine appearance, did the straight. He did much to assist the comedians in the line of getting laughs.

The "tag" bit went over nicely, as done by Devere, Davis and the Misses Kohler and Reidy. The "pocketbook" bit worked out well with Nugent, Devere, Pitzer, Davis and Miss Reidy.

The comedy quartette, with Nugent, Devere, Davis and Pitzer, amused. Devere then offered a very good patriotic recitation which was well received.

The duet of Devere and Miss Claire went over well.

Miss Kohler's patriotic number scored. It was put on in a novel way, with the stage dark and chorus girls carrying electric letters. When the number was finished, it read "America—Wilson."

Devere's specialty pleased. With cleats on his heels, attached to the stage, he swayed backward and forward over the orchestra, much to the delight of the audience.

The "dope drinking" bit went over good as done by Nugent, Devere, Davis, Pitzer and Miss Sears.

The "cake-walk" by the ponies at the start of the burlesque offered a pretty opening.

The introduction scene was well done by Fox, Ormsby, Pitzer and the Misses Sears, Kohler and Reidy. The "swindle" bit, with Fox, Ormsby, Pitzer, Davis and the Misses Kohler, Claire and Reidy, worked out for plenty of laughs.

The "banquet" scene was prettily staged and full of amusing situations. Specialties were offered in this scene. Fox did well with his offering. Miss Kohler's "Baby's Prayer at Twilight" went over big, as did acts by the Misses Reidy and Claire.

Three shapely show girls were seen in several artistic poses during this scene. "On the Beach at Waikiki," a vaudeville act and an extra attraction, was a very good Hawaiian number.

Another feature with the show is the chorus. There were thirty-six of these girls last week and they all work nicely in the numbers. The management evidently thinks that it is the girls that will bring in business. That is their reason for carrying so many of them.

There will be a new set of principals this week.

SID.

**WILLIAM F. (Billy) HARMS**  
HOBOKEN, N. J.  
THEATRICAL ENTERPRISES  
(Member of T. B. C.)

JOE HURTIG'S NEW  
SHOW IS THE BEST  
THING HE EVER DID

Joe Hurtig's new show, the "Girls of the U. S. A.," a patriotic offering in two acts and six scenes, made its initial opening at the Majestic, Jersey City, last week.

Of all of Hurtig's shows, this one will, no doubt, prove his crowning success, after a few more changes are made.

Ina Hayward is featured and she never looked better than last Saturday afternoon. Miss Hayward had some wonderful costumes last season with "Hello, America," but her wardrobe at present far outdoes them in oddity and beauty. She is one prima donna who can sing.

Hurtig has a real "find" in Auralla Clark. This little lady shines as a soubrette. She is lively and agile, with an abundance of attractive personality that reaches far out over the footlights. She is pretty and shapely, and can put over numbers with original methods. Her costumes are in good taste and prettily designed. She will very probably be the talk of the circuit before long.

Miss Babette is seen to better advantage this season than ever before. Her work has greatly improved. She offers a French soubrette, and does it well. Her costumes are very pretty.

Tiny Hilton is improving in her work. She reads her lines and offers her numbers pleasingly. She is the ingenue. Her costumes are attractive. Jean Fleming has several bits which she handles easily.

Lew Hilton has returned to burlesque and divides the principal comedy with Clark Evans. Hilton is doing the same line of work we have seen him do in the past, but his surroundings make him more prominent. There is, however, one trouble with Hilton. He is on the stage too much. We give him credit for being a hard worker, but he should give the other members more of a chance to show their wares. He played a lot on the line used by Jim Barton, "I'll kill him," in his fight scene with Evans.

Evans' line of comedy won favor. His scene in the French bit, with Babette, is good.

Johnnie Bohman is right at home in the straight role. His enunciation is clear, he "feeds" nicely and dresses well. He is a dandy talking and singing straight. His duet with Miss Hayward was encored repeatedly.

Charles Flagg and Roy Peck are seen to good advantage in black face. They portray the role nicely and offer a neat act.

Hilton and Miss Clark do a specialty in one which went over big. Miss Clark does exceptionally well in this act and "feeds" Hilton for many laughs. The act could be cut down, though, to about twelve minutes.

Hurtig has costumed his show and given it a scenic production worth while.

SID.



LEW LEDERER

Comedian with Pennant Winners

## Oh! Frenchy

WANTED AT ALL TIMES  
Good Burlesque People

for prominent Stock position. No matinees. Can use a few chorus girls at once. Apply TOM COYNE, Clinton Theatre, Hempstead, L. I., N. Y.

## Hotels Catering to the Profession

## ALAMAC THEATRICAL HOTEL

Formerly the New Regent  
JOS. T. WEISMAN, Proprietor

Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.

Theatrical Hostelry, Cafe and Cabaret

Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

## WHILE PLAYING PITTSBURGH

STOP AT THE

## HOTEL LIBERTY

Home of the Profession in the center of the theatrical district

MORRIS JAFFE, Proprietor

## THE BRISTOL HOTEL

ROCHESTER, N. Y.

W. T. Hassett, Prop.

European Plan.

Special Rates to the Profession

## UNIFORMS THEATRICAL AND CHARACTER COSTUMES

See Illustrations. Visit our Showroom. Any Foreign Nation. Military and Naval. No order too small or too difficult.

RUSSELL UNIFORM CO., 1600 Broadway, N. Y. (Cor. 48th St.)

## STARS OF BURLESQUE

## MARGUERITE WELCH

A Real PRIMA DONNA

Ask ROEHM and RICHARDS

## BILLY ROTHBERG DRAFTED

FOR THE

NATIONAL Hotel, MINNEAPOLIS. MINN.

## GEO. T. WALSH

Comedian and Producer

Over 100 Weeks So Far B. F. Kahn Union Square Co.

## IDA BLANCHARD

PRIMA DONNA INGENUE

MILE-A-MINUTE GIRLS

## MABEL MORTON

INGENUE

PAT WHITE GAIETY GIRLS

## RUTH BARBOUR

SOUBRETTE.

IRWIN'S MAJESTICS

## JANE MAY

SOUBRETTE

MAIDS OF AMERICA

## BILLY BENDON

DOING STRAIGHT

MAX SPIEGEL'S SOCIAL FOLLIES

## MANNY BESSER

IN HEBREW

MAX SPIEGEL'S SOCIAL FOLLIES

## DOLLY BENFIELD

SOUBRETTE

MAX SPIEGEL'S SOCIAL FOLLIES

## BABE WELLINGTON

SOUBRETTE

B. F. KAHN, UNION SQUARE STOCK COMPANY



**B. F. Keith's Circuit of Theatres**

A. PAUL KEITH, President

E. P. ALBEE, Vice-Pres. &amp; Gen. Mgr.

**UNITED BOOKING OFFICES**

YOU CAN BOOK DIRECT BY  
ADDRESSING S. K. HODGDON  
Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building  
NEW YORK CITY

**WILLIAM FOX CIRCUIT OF THEATRES****WILLIAM FOX, President**

Executive Offices, 130 West 46th St., New York

**JACK W. LOEB**

General Booking Manager

**EDGAR ALLEN**

Manager

Personal Interviews with artists from 12 to 6, or by appointment.

LAURENCE

MICHAEL

**WARD AND FAHEY**

In "ALL IN FUN" in Vaudeville

WILL

ALBERT

**GRUNDY and YOUNG****The Two Chauffeurs**

Comedy, Singing, Dancing and Talking

IN VAUDEVILLE

**HENRY GUNSON****The Singing Fisherman**

IN VAUDEVILLE

**THE CREOLE FASHION PLATE**

ARTISTIC SONG DELINEATOR

Just finished Australian Tour

Direction—BILLY GRADY

**WIKOLIA AND KAHAKALAW**

Singing, Dancing, Instrumental

Direction—CHARLES WILSHIN

NICHOLAS

ELINORE

**KOVAC & VINCENT**

MUSICAL AND DANCING—IN VAUDEVILLE

**Jane GIFFORD SISTERS Teddy**

Classy Songs and Dance Interpretations

**CRAPO AND APOLLO**

ATHLETES DE LUXE

**MOORE HAWAIIAN TRIO**

Gorgeous Scenery Light Effects—IN VAUDEVILLE

**CORINNE TILTON**

THE DAINTY SONG BIRD

IN VAUDEVILLE

**MAX FRED. PETROFF****The International Artist**

DIRECTION—LOUIS SPIELMANN

**MAY KEMP**

Assisted by Her 4 Comedians

S. T. SAXON, Mgr.

**NETTIE DeCOURSEY TRIO***The Rube act that sings with a Punch*

DIRECTION—I. KAUFMAN

**JULES JORDAN**

Management A. H. WOODS

Season of 1918 and 1919

**E. PAUL SOUTHE & TOBIN ESTELLE**

VAUDEVILLE SPARKS IN HARMONY

Direction—JAMES PLUNKETT

**JIMMY CORBLEY**

Singing and Talking Comedy Act—15 minutes in one. Address care N. V. A.

**FRANK SHERMAN**

SINGING, TALKING AND COMEDY

IN VAUDEVILLE

**3 MUSICAL SHIRLEYS**Real Music on 10 instruments. Special Scenery. Electrical Effects. Always working  
ROSE & CURTIS, Eastern Representative BEHLER & JACOBS, Western Representative

FRED

KITTY

**SWIFT and DALEY**

In Artistic Musical Nonsense. Special Set.

**ALEX SPARKS and CO.**

"Kat-Tales" with Frank M. Welch and Marsella Shields

Address care Clipper

**MABEL LAURENCE**

In SONGS

Comedienne DIR.—CHAS. FITZPATRICK

**MLLE. PAULA**

DAINTY AERIALIST

**THE EDOUARDS**

Comedy Shadowgraphists—In Vaudeville



# Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

## GENTLEMEN

Ashbourne, Carroll	Delany, H.	Howard, Geo. B.	Lyle, Cecil W.	Oliver, Gene	Streeter, Fredk.
Athens	Dell, Bert	Hughes, Jim	Leahy, Chas.	Phipps, Chas. R.	Smith, Theo.
Burgess, Nell	Detman, Ed	Hayes, Ed	Lane & Waite	Pearl, Jim	Scott, Milton
Burkhardt, Wal-	Everett, Jos. T.	Hadley, C. F.	Mason, Bobb	Ringler, B. H.	Spencer, Billy
demar	Gardiner, Will S.	Kearney, J. F.	McCafferty, Walter	Rafferty, Pat	Stork, Harry
Coan, Hugo	Hamilton, Russell	Lloyd, Arthur	McLeod, Tex	Russell, Geo. K.	Sheridan, Alva
Cohn, Jack	Howard, Jos. E.	La Cour, Harry	Minkin, Mr.	Southern Show	Wortham Shows
Dunbar, Harry J.	Hinkle & Mae	Lybarr, Henry C.	Travers, Noel	Co.	Nixon, Nat
		La Cour, Francis	O'Halloran, Mr.		

## LADIES

Armstrong, Dorothy	Culp, Louise	Foster, Nellie	Johnson, Gene-	Reld, Virginia	Shaw, Mae
Bennett, Billy	Dayton, Kitty	Gray, Jackie	vieve	Reno, Edith	Stevens, Anna
Burke, Grace	Dovey, Mildred	Guyer, Anna	King, Rose	Rella, Ella	Sweet, Dolly
Carrington, Miss	Earle, Julia	Grey, Marie	La Belle, Lizette	Raymond, Mildred	Tripp, Myrtle
A. M.	Farinella, Mrs.	Grey, Dixie	Morgan, Hilda	Ross, Flo	West, Kathryn
	M.	Jenkins, Chic	Oakes, Katherine	Reeves, Dorothy	Walker, Julian

# BLUES!

Being the originators of the BLUES IDEA in musical form, we wish to give to those interested this bit of information:

The name BLUES is not derived from the blue notes contained therein, as is erroneously stated by imitators of this style.

Frederick Douglass, the ex-slave and statesman, in his autobiography has this to say:

"It is not inconsistent with the constitution of the human mind, that avails itself of one and the same method of expressing opposite emotions."

The songs of the slaves represented their sorrows rather than their joys. Like tears they were a relief to an aching heart.

The SORROW songs of the slaves we call JUBILEE melodies. The Happy-go-lucky songs of the SOUTHERN NEGRO we call BLUES.

The tendency to avoid the seventh tone of the scale in these melodies and to overdraw the minor third, gives to this form of composition a weird effect when heard, and although the imagination is drawn on, to connect these blues with their African origin, it is a fact that most primitive peoples carefully avoided the seventh tone of the scale.

An example of this avoidance can be found in the choruses of "The Memphis Blues" and "The St. Louis Blues."

To get a proper conception of a BLUES sing or play carefully and not hastily, the chorus of BEALE STREET BLUES and you will FEEL what we are trying to say.

Respectfully yours,

**W. C. HANDY**

with Pace & Handy Music Co., Inc.

Gaiety Theatre Bldg.,  
1547 BROADWAY,  
NEW YORK CITY.

## BROOKLYN HOUSES

**STAR** Jay ar. Fulton St. Mat.  
Tel. Main 1898 Daily

**INNOCENT MAIDS**  
Next Week—PARISIAN FLIRTS

**CASINO THEATRE**  
THIS WEEK  
**LIBERTY GIRLS**  
Next Week—GIRLS DE LOOKS

**CRESCENT**  
Fulton and Flatbush Avenues  
Phone, Main 6352  
**UNCLE SAM'S BELLES**  
FEATURING  
DOLLY SWEET and LUBA MEROFF  
and Company of 50  
SUNDAY SMOKING CONCERTS

**GAYETY THROOPAVE.**  
BROADWAY  
THIS WEEK  
**HIGH FLIERS**  
SUNDAY CONCERTS  
Booked by Morgans, Gaiety Theatre Bldg.,  
New York

## NEW YORK THEATRES

**GEO. M. COHAN** Theatre, Bway. & 43rd St.  
Eves. at 8.30. Mats. Wednes-  
day & Saturday, 2.30.

HENRY W. SAVAGE OFFERS

**MITZI**

in a gay new play with music.

"HEAD OVER HEELS"

Book and Lyrics by Edgar Allan Woolf.

**LYCEUM** Theatre, 45th St. & Bway.  
Eves. at 8.30. Matinee  
Thursday & Saturday, 2.30.

DAVID BELASCO presents

Last week at this theatre.

Moves next week to Manhattan Opera House.

**TIGER ROSE**

B. F. KEITH'S Eddie Foy & The Young-

**PALACE** or Foy's, Gus Van & Joe

Schenck, Lester Shoshan

Broadway & 47th St. & Pearl Regay, Maud

Mat. Daily at 2 P. M. Lambert & Ernest R.

25, 50 and 75c. Ball, Herbert Clifton,

Every Night Ames & Winthrop.

25-50-75-1-1-1.50

**NEW AMSTERDAM** Theatre, W. 42d St. Eves. 8.15  
Mats. Wed. & Sat. 2.15.

**ZIEGFELD FOLLIES**

All Seats Sold at Box Office

**LIBERTY** Theatre, W. 42nd St. Eves. at  
8.30. Mats. Wed. & Sat., 2.30.

COHAN & HARRIS present

**GOING UP**

HIG MUSICAL HIT.

Book & Lyrics by Otto Harbach & James Mont-  
gomery. Music by Louis A. Hirsch.

**HUDSON** W. 44 St. nr. B'way. Eves. 8.30  
Mats. Wed. & Sat. 2.30

"A Million-Dollar Success."—Globe.

A. H. WOODS Presents

**LOUIS MANN AND BERNARD**

in **FRIENDLY ENEMIES**

By Samuel Shipman and Aaron Hoffman.

**ELTINGE** Theatre, West 42nd St. Eves.  
at 8.30. Mats. Wed. & Sat. at 2.30.

A. H. WOODS PRESENTS

**UNDER ORDERS**

A Dramatic Novelty with

**SHELLEY HULL & EFFIE SHANNON**

**REPUBLIC** Theatre, W. 42nd St. W. of  
Bway. Eves. at 8.30. Mats.  
Wed. & Sat. at 2.30.

A. H. WOODS PRESENTS

**MARJORIE RAMBEAU**

in "WHERE POPPIES BLOOM"

**GAIETY** Theatre, Bway. & 40th St. Eves.  
8.30. Mats. Wed. & Sat. at 2.30.

WINCHELL SMITH & JOHN L. GOLDEN  
Present

**LIGHTNIN'**

A Live Wire Comedy.

**OLYMPIC** 14th St.,  
Near 3rd Ave

This Week

**SOCIAL FOLLIES**

Next Week—INNOCENT MAIDS

## BOSTON THEATRES

**BOWDOIN SQ. THEATRE**  
BOSTON, MASS.

TALENT WANTED

R. A. SOMERBY, Manager

**Oh! Frenchy**



MISS ELMA GILLETTE

In a Happy Mood

## NOW READY SMASHES ALL RECORDS THE NEW McNALLY'S BULLETIN No. 4

Price One Dollar Per Copy

Gigantic collection of 152 pages of all new comedy material containing the grandest assortment that has ever been offered the vaudeville artist in this or any other country in the world.

McNALLY'S BULLETIN No. 4 contains the follow-  
ing:—Up-to-date comedy material:  
23 SCREAMING MONOLOGUES. Each one a  
positive hit.

15 ROARING ACTS for two males. Each act an  
applause winner.

13 ORIGINAL ACTS for male and female. They'll  
make good on the bill.

30 SURE-FIRE PARODIES on all of Broadway's  
latest song hits.

2 ROOF-LIFTING TRIO ACTS. These acts are  
24 karat, sure-fire hits.

2 RATTLING QUARTETTE ACTS. Both acts are  
alive with humor of the rib-tickling kind.

AN ACT FOR TWO FEMALES. This act will  
positively make good.

A NEW COMEDY SKETCH entitled "Hubby's Night  
Out." It's a scream.

A GREAT BULESQUE entitled "Hotel de Graft."  
It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting  
jokes and hot-shot cross fire gags.

GRAND MINSTREL FINALE entitled "The Firm."  
Full of laughs.

HUNDREDS of cross-fire jokes for side-walk  
conversation for two males and male and female.

BESIDES other comedy material which is useful  
to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN  
NO. 4 is only one dollar per copy; or will send  
you BULLETINS Nos. 2, 3 and 4 for \$2, with  
money back guarantee.

**WM. McNALLY**

61 East 125th Street New York

## DEATHS IN THE PROFESSION

**JOSEPH C. BANK**, a former circus and theatrical man, died August 23 at his home in New York, aged forty-two years. He is survived by his wife, father, mother, sister and two brothers.

**SIMON ALVIN NEARY**, the three-year-old son of Thomas C. Neary, died August 12 in Bridgeport, Conn., from pneumonia.

**FLORENCE HAYDON** (Mrs. Waugh) died in London, Eng., last week, aged eighty. Her last appearance was in "Everyman." She made her professional debut at the Haymarket Theatre, London, in 1860, in "Naval Engagements," a comedietta. For many years she was a well known leading woman. In her later years she was an exponent of middle-aged and old-woman comedy and character parts at the leading West-End London theatres. In a royal performance of "The Silver King," at His Majesty's Theatre in May, 1914, in aid of King George's pension fund for actors and actresses, Miss Haydon played Tabitha Durden to the Gaffer Pottle of Sir Herbert Beerbohm Tree. She was with the Great Little Robson when he played his last original part—that of Dog-briar in "Camilla's Husband" at the Olympic in 1862. Miss Haydon retired from the stage for about fifteen years when she

married the late James G. Waugh, of Brampton, Cumberland, and Gray's Inn. She at one time taught the art of acting.

**HUGHEY DOUGHERTY**, an old-time minstrel man, died last week at Kirkbrides, near Philadelphia, after a protracted illness. He was admitted to a sanitarium September 24, 1916, upon his return to the East from the Pacific Coast, where he had gone in search of health. His death had been expected for the last half year.

Hughey was a contemporary of the men who had made minstrelsy famous. George Primrose, Dan Emmett, Frank Dumont, were his boon companions. His tours took him to every part of the globe. He was born July 4, 1844, in Philadelphia. He early developed a liking for the stage and at the age of fourteen began his stage career. He was, in his day, one of the best known and most popular men in minstrelsy. He was one of the first men to do a "stump speech" on the stage and had appeared with several of the leading minstrel organizations. He was for a number of years one of the leading members of the Carncross Minstrels at the Eleventh Street Opera House, Philadelphia. Later he was for many years featured with Dumont's minstrels and afterward appeared in vaudeville.



# W. S. S.

## War-Savings Service

The Government wishes to enlist every man, woman and child of the Nation in war-savings service. When an individual buys war-savings stamps he enlists in the production division of the Nation, thereby supporting and backing up the fighting division which is in France and on the seas.

A Country Worth Fighting For Is a Country Worth Saving For

# BUY THRIFT STAMPS



## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 19)

Harold DeBecker will be seen in "Mr. Barnum."

Carl Sauseman wishes it known that he is Swedish, not German.

Eva Erger, of Arthur Horowitz's office, has returned from a vacation.

Belle Schenck, of the Loew offices, is spending a vacation at Edgemere, L. I.

Robert Emmett Keane has been placed with the Mitzi Hajos show by Joe Shea.

Thomas A. Kirby has returned from an automobile trip through the New England States.

Corp. Herman F. Dwyer, a former singer, is entertaining wounded soldiers in France.

Elsie Stephenson has sailed with a Y. M. C. A. unit to entertain wounded soldiers.

Rose Cohen, of the Moss offices, has returned from a vacation spent at Pine Hill, N. Y.

Bert E. Leighton has joined with Betty Frank and is preparing a new double act for vaudeville.

Beth Martin, daughter of Ricardo Martin, made her debut at the Gaiety Monday in "Lightnin'."

Edith Taliaferro will play the leading role in "The Kiss Burglar" when the company starts on the road.

Doris Sussman, of Sam Baerwitz's office, has returned from a vacation spent at Greenwood Lake.

Alison Bradshaw will have a leading part in the "Fair and Warmer" company that will tour the camps.

Elsie Ryan, supported by Rodney Ransom, will re-open in "Peg for Short," Labor Day, under the management of Joseph Hart.

George Parson will be seen in "She Took a Chance," playing the same role he did in "A Full House," from which the piece is taken.

J. Howard Reber, chairman of the War Department, Commission on Training Camp Activities, is on a two weeks' vacation at Nantucket.

E. D. Price, who has been associated with Klaw and Erlanger and H. W. Savage, is now manager of the Fred Belasco enterprises on the Pacific coast.

Charles Leonard Fletcher will sail shortly for France as overseas secretary for the Y. M. C. A. He is taking a preparatory course at Columbia College.

Gerald Griffith, veteran vaudeville actor, has left the hospital at Lewiston, Me., where he has been undergoing treatment, and will go to California to recuperate.

Johnny Cantwell and Reta Walker have volunteered for overseas entertainment service and expect to sail shortly under the auspices of the Over There Theatre League.

Maurice Schwartz has leased the Irving Place Theatre and will open it tomorrow (Thursday) as a Yiddish playhouse with "The Man and His Shadow" as the initial attraction.

Edna Ferber, of "Our Mrs. McChesney" and other plays and stories, addressed 8,000 members of the Girls' Division of the War Camp Community Service for the War and Navy departments' Commission on Training Camp Activities at Minneapolis, Minn., last week.

Helen Ware motored from Detroit, Mich., to New York last week. From New York she motored to Boston and thence to Washington, D. C.

While in the National Capitol, she distributed several hundred dollars' worth of cigarettes to about 2,000 invalided American soldiers returned from the battle front and now convalescing in the Walter Reed Hospital, Washington, D. C.

## ROUTES OF ATTRACTIONS

(Continued from pages 37 and 39)

Helo America—Lyric, Dayton, O., 26-31; Olympic, Cincinnati, Sept. 2-7.  
Harry Hastings Show—Casino, Philadelphia, 26-31; New York, Sept. 2-7.  
Irwin's Big Show—Bridgeport, Ct., 29-31; Colonial, Providence, Sept. 2-7.  
Lew Kelly and His Own Show—Bastable, Syracuse, 26-28; Lumberg, Utica, 29-31; Gayety, Montreal, Can., Sept. 2-7.  
Liberty Girls—Casino, Brooklyn, 26-31; Empire, Newark, N. J., Sept. 2-7.  
Mollie Williams Show—Miner's 149th St., New York, 26-31; Bridgeport, Ct., Sept. 5-7.  
Maids of America—Open, 26-31; Orpheum, Paterson, Sept. 2-7.  
Majestics—Palace, Baltimore, 26-31; Gayety, Washington, Sept. 2-7.  
Merry Rounders—Majestic, Jersey City, 26-31; Peoples, Philadelphia, Sept. 2-7.  
Million Dollar Dolls—Gayety, Pittsburg, 26-31; Youngstown, O., Sept. 2-4; Akron, 5-7.

### TABLOIDS

Empress Musical Comedy Co.—Empress, Duluth, Minn., indef.  
Ketts' Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.  
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.  
Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., indef.  
Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.  
Valentine's Tex., Quality Maids—Deandl, Amarillo, Tex., indef.  
"Winter Garden Follies"—Rivoli, Ybor City, Fla., indef.  
Zarrow, H. D.—Hipp. Gardens, Parkersburg, W. Va.  
Zarrow's American Girls—Hipp. Gardens, Parkersburg, W. Va., 26-31.  
Zarrow's "Zip Zag Town Revue"—Mystic Coshocton, O., 26-31.

### MINSTRELS

De Rue Bros.—Salem, N. Y., 28; Cambridge, 29; Greenwich, 30; Schuylersville, 31.  
Coburn's, J. A.—Dayton Beach, Fla., indef.  
Fields, Al. G., Greater Minstrels—Columbus,

O., 26-31; Louisville, Ky., Sept. 2-5.  
Hill's Minstrels—Syracuse, N. Y., 28; Rochester, 29-31.  
Murphy's Minstrels (John Murphy, mgr.)—Atlantic City, N. J., indef.  
O'Brien's Minstrels—Elmira, N. Y., 28; Binghamton, 29; Rochester, 30-31; Cleveland, O., Sept. 2-7.  
Rabbit Foot (F. S. Wolcott, mgr.)—Port Gibson, Miss., indef.

### BANDS

Arken's Jazz Band—Lakewood Park, Waterbury, Conn., indef.  
Covello's Band—Marigold Gardens, Chicago, indef.  
Masten's, Harry—Ft. Deposit, Md., indef.  
Neel's, Carl—Ft. Deposit, Md., indef.  
Victor's—Coney Island, indef.  
Broadway Ladies' Orchestra—Blashes Theatre, Wildwood, N. J., indef.

### MISCELLANEOUS

Bragg & Bragg Show (George M. Bragg, mgr.)—Norwich, Vt., 26-31.  
La Shea's, Herbert, Attractions—Bijou, Corning, N. Y., indef.

### CARNIVALS

Anderson Show—Norton, Kans., 27-Sept. 3.  
Bronx International Exposition—West Farms, N. Y., indef.  
Jones, Johnny J. Show—Decatur, Ill., 26-31.  
Olympian Shows—Milwaukee, Wis., indef.  
People's Exposition Shows—Mission Hill, S. D., indef.

### CIRCUSES

Barnum & Bailey—Bellingham, Wash., 28; Everett, 29; Tacoma, 30; Centralia, 31; Portland, Ore., Sept. 2; Sacramento, Ore., 5; Oakland, 6; Frisco, 7-8-9.  
Ringling Bros.—Mason City, Ia., 28; Waterloo, 29; Davenport, 30; Galesburg, Ill., 31; Peoria, Ill., Sept. 2; Springfield, 3; Decatur, 4; Champaign, 5; Danville, 6; Vincennes, Ind., 7.  
Sells-Floto—Columbia, Mo., 28; Moberly, 29; Carrollton, 30; St. Joe, 31; Kansas City, Sept. 2; Holton, Kans., 3; Horton, 4; Fairbury, Neb., 5; Clay Center, Kans., 6; Army City, 7.

## NEW ACTS AND REAPPEARANCES

(Continued from pages 19 and 41)

### HARVEY HENEY AND GRACE

Theatre—Greenpoint.

Style—Musical, and comedy.

Time—Eighteen minutes.

Setting—In one.

There are better comedy acts than this and the same is true of musical acts. But acts with both good comedy and good music are rather scarce. Though by no means the best of its kind, the act is pleasing and well presented. Most of the work falls to the blackface comedian, who succeeds in getting laughs out of a few mixed gags.

They open with a bit of business about a golf bug and a colored caddy. Some comedy aviation talk, reminiscent of another vaudeville act and a current musical show, follows, after which they offer a selection on French horns, played by the straight man and woman, while the other plays a freak instrument which sounds very much like a baritone. They then follow with a number on trumpets and a drum, the latter instrument in the hands of the comedian. With some new comedy gags and the elimination of the "Betsy Ross" bit, the act should find no trouble in securing plentiful bookings. S. K.

### MARTIN FIELDS AND CO.

Theatre—Fifty-eighth Street.

Style—Farce comedy.

Time—Twenty-one minutes.

Setting—Interior.

Two young women, both pretty, and a man, the latter a natural-born comedian, do some good work in this, a delightful bit of farce comedy.

Bella Parker and Eva Frazier, young married women, both of whom have adopted a soldier, first are shown in the Frazier sitting room winding and unwinding yarn with which they are knitting socks. Incidentally, they are discussing the soldiers and wondering if they are manly and handsome.

While they are thus engaged, a letter from Eva's godson arrives. Bella previously also had received a letter from her adopted soldier and comments on the similarity in the handwriting, though the signatures are different. While they are thus speculating, the adopted soldier puts in an appearance. Not only does he prove to be the same one adopted by both of the young women, by Bella under his right name and by Eva under another, but he also turns out to be an old sweetheart of the latter. Just why he used an assumed name in one instance was not made clear, as he had no means of knowing that his one-time sweetheart was his newly adopted godmother, in view of the fact that she, unknown to him, had since married. T. D. E.

### GEORGIA EMMETT

Theatre—Fifty-eighth Street. . . . .

Style—Irish comedienne.

Time—Eighteen minutes.

Setting—In one.

Georgia Emmett is a clever girl with bundles of personality and a winning smile. She is pretty, has a good voice and dances well.

She opens in Irish Colleen costume with cape and hood and sings a song telling of the effect the smile in an Irish girl's eye has upon your heart. She then discards the hood and cape and sings a number comparing Ireland to a shamrock and England to a rose, and picturing a conversation between them. The third of her numbers compares Ireland to the Garden of Eden. Making a lightning change of costume, she does an Irish jig, dressed as an Irish country gentleman.

Miss Emmett should find no trouble in getting plenty of work everywhere, for she has a good act and knows how to get it over. S. K.

### GEORGE WEBB AND CO.

Theatre—Mt. Vernon.

Style—War playlet.

Time—Twenty-five minutes.

Setting—Living room.

This is a war play that is different. It does not exploit the usual "Do Your Bit" heroes, but is rather a story of home and the vengeance of an outraged soldier. The speeches are a trifle too sharp in places, but the act, as a whole, is a winner.

Corporal Corbett is an Englishman, outwardly, but a Hun at heart. He married a girl when war brides were all the rage, and left her to work for herself and child.

But he was not of the fighting kind. He preferred women and wine to shot and shell. In one of his "affairs de amour" he met with opposition from a private, and in order to get him out of the way placed the private on outpost duty, knowing that he would be killed or return injured. The private had both arms frozen off. He pals up with Jock, another victim of Corbett, who has had both legs blown off, and together they fix up a "giftie" for Corbett. When he goes to present it he tells the corporal to pull the string hanging out of his coat. The corporal does so, and gets a bullet in his heart.

The act has lots of heart interest, enough comedy to offset the sombre moments, and is well acted.

A big time act.

S. K.

### HEATHE-GREGORY

Theatre—Eighty-First Street.

Style—Singing and piano.

Time—Twelve minutes.

Setting—In one.

There is no more reason why this act should be billed as it is than that it should be billed Nona Lamore. The program states that Heathe-Gregory is assisted by the woman. To our way of thinking, Miss Lamore is assisted by the man. She has a better soprano and is a better singer and pianist than the man, a bass-baritone, is a singer.

The two open with Miss Lamore at the piano and Gregory singing "Falls of the Rhine." He followed this with "Rolling Down to Rio" and "Old Black Joe." His voice is not musical, nor is it pleasing. Perhaps he would be better liked on the concert stage. That is where he belongs. It cannot be said that he is a welcome addition to vaudeville.

As for his partner—that's another story. As stated before, Miss Lamore has a nice voice, a pleasing stage presence and fills her niche in vaudeville nicely. Her rendition of "Forever Is a Long, Long Time" was a welcome relief and her hearers, at this particular performance, wanted more of her.

Gregory closed the act with a number that was unintelligible to the writer. His voice is at times harsh; at other times he mouths his words.

T. D. E.

### McILYAR AND HAMILTON

Theatre—Twenty-Third Street.

Style—Acrobatic, barrel jumping.

Time—Fourteen minutes.

Setting—Full stage.

This is one of those dependable turns that can be placed in any spot on the bill and will make good without any difficulty. The finishing trick, a succession of jumps, by the man from a barrel placed on the stage, up to another barrel perched on top of a table, which seems to be about thirty feet from the ground, and from which he performs a backward somersault, is a real thriller. The act went very well at the Twenty-third Street. H. E.



# TO THE PROFESSION!

---

**For 64 years The NEW YORK CLIPPER  
has been America's recognized  
theatrical newspaper**

Long before the columns of the daily press were opened to news of the theatre, the CLIPPER offered a medium through which the actor could seek and obtain recognition.

Through its powerful influence, the CLIPPER was an important factor in compelling national recognition of the American actor and the importance of his art.

The CLIPPER is the only newspaper in the world that covers the entire theatrical field.

Its circulation is world-wide! It is read in every country of the globe! It can be found upon the news stands of London, Paris, Sydney and Petrograd.

Every theatrical agent and manager in the entire English-speaking world reads the CLIPPER. It has for over three-score years been the actor's advertising medium. Every artist of note has used its columns for that purpose.

The CLIPPER has done more to bring manager and performer into close touch with each other than all the rest of the theatrical newspapers combined.

The value of the CLIPPER as the advertising medium of the profession is greater today than ever before.

A standing card or a display advertisement will convince you!

## WRITE FOR ADVERTISING RATES



# MOTION PICTURES

## FILM BUSINESS IS DECLARED ESSENTIAL

### WASHINGTON ANNOUNCES RULING

WASHINGTON, August 24.—The Priorities Committee of the War Industries Board has definitely ruled that the motion picture business is an essential one and representatives of the industry who were here endeavoring to have such a decision brought about are greatly relieved.

The action was based on the "activities of the industry in connection with the several agencies of the Government, the Red Cross, the Y. M. C. A., the Knights of Columbus and other organizations engaged in war work, and also to the extent of its activities in supplying an educational medium and in providing for the great masses of the people a wholesome and comparatively cheap means of recreation.

Certain limitations were placed on the operation of the industry.

1. Each member of the industry will pledge himself to discontinue all non-essential production and eliminate all wasteful methods. Old films must be scrapped and returned for use in the manufacture of new films. Only wholesome pictures are to be produced. To save chemicals used in the production of explosives, only one negative of a single picture will be made, unless it is for export also, when two will be permitted.

2. Permits for the erection of new theatre buildings and equipment for new theatres will be denied during the war. Where localities are "over-theated" no new theatre will be permitted to replace those retiring from business.

3. Manufacturers will encourage the repair of existing machines rather than the purchase of new. Manufacture of new iron and tin containers for films will be discontinued and substitutes used to conserve the metals.

When these regulations and others to be announced later are observed the members of the industry will be granted the priorities necessary to enable them to operate.

### GRIFFITH FILMS CONGRESS

WASHINGTON, D. C., Aug. 26.—For the first time in the history of the House of Representatives a motion picture of that body was obtained last week by David Ward Griffith, producer of "Hearts of the World" and other big spectacles. Griffith obtained special Congressional permission to set up his cameras in the interior of the House and got some striking scenes of the activities in connection with the Selective Draft amendment. Tests were made following the taking of the pictures, and both the lighting and general photography are said to have been excellent.

Griffith will use the pictures for a special American propaganda production on which he is at present working for the United States Government.

### FILM FIRM CHARTERED

TRENTON, N. J., Aug. 26.—The Producers' Distributing Corporation, for the sale and distribution of motion picture films and the presentation of moving picture shows and other amusements, was chartered in the office of the Secretary of State last week.

The concern is capitalized at \$500,000, divided into 5,000 shares at \$100 each. The amount with which business will be started is \$1,000. The incorporators and numbers of shares held by each follow: Lynn S. Card, New York, 8; Paul A. Chase, New York, 1; and George A. Enright, Hoboken, 1.

### FILM EXPORTERS ARE HELD

Casimiro Gonzales, Mexico representative of an American film concern, and William Steadman, an employee of the Ward Line, were arraigned before Commissioner Samuel M. Hitchcock last week on a complaint made by Assistant United States District Attorney Laurence H. Axeman, charging them with violating the trading with the enemy act. They waived examination, and were held in \$2,500 bail each to await the action of the Federal Grand Jury.

According to Prosecutor Axeman's complaint, the defendants on July 10 last attempted to forward to Mexico two trunks containing moving picture films. Under Mr. Axeman's interpretation of the trading with the enemy act moving picture films are tangible means of communication and, therefore, their exportation without Governmental permission, is barred. Some of the films are of war scenes and, as viewed by the authorities, are alleged to contain military information.

### MUTUAL STARS CONVICT HUGO

Louis Hugo and his wife, Augustine, who run a hotel on Staten Island, were convicted in Magistrate Evans' court at West Brighton, S. I., last week of making seditious utterances. Hugo was fined \$50 for exclaiming, "To h— with the American flag," and his wife was remanded for sentence.

The Hugos were arrested on complaint of members of the Mutual Film Company, who had been filming locations on Staten Island. Among the complainants were Gail Kane, Henry Sedley and Duncan McRae, Mutual stars.

### TO FILM MAUDE WARREN'S STORY

Clara Kimball Young has purchased "A Road Through the Dark," Maude Radford Warren's story, which appeared last year in the Metropolitan Magazine, with the purpose of making it her next picture. "Cheating Cheaters" will, therefore, be put aside until later. Jack Holt will support Miss Young and the filming will be done in the Sunset Studio.

### STANLEY CASE ARBITRATED

The fight between the Stanley Booking Corporation and several independent exhibitors over alleged extortion and monopoly, was satisfactorily settled between representatives of both sides last week and the case before Federal Investigator Roberts was abandoned.

### ROLFE SIGNS NEW VAMP

B. A. Rolfe, president of Rolfe Productions, Inc., has signed Edna Britton to play the Vampire role in the forthcoming Houdini serial. Miss Britton, contrary to all precedent of vampires, is a blonde.

### SULLIVAN SUCCEEDS BERST

Dennis J. Sullivan has been named by Charles S. Hart, of the Committee of Public Information, Division of Films, to succeed William J. Berst as manager of distribution.

### DREWS MAKING FILMS AGAIN

Mr. and Mrs. Sidney Drew, by special arrangement with Richard Walton Tully, are to produce twelve comedy films during the coming year for Van Bueren and Kelton.

### FAIRBANKS MAKING LOAN FILM

Douglas Fairbanks is making a special propaganda feature for the Treasury Department, which will be used in boosting the Liberty Loan.

### UNITED GETS KITTY GORDON

Kitty Gordon will make several pictures as a United Picture Theatres star, according to an agreement reached last week.

## DRAFT AFFECTS FAIRBANKS' PLANS

### ARTCRAFT CONTRACT NEARLY OUT

Douglas Fairbanks' plans for the coming twelve months are wholly contingent upon what disposition will be made of his case by his local draft board.

Fairbanks is within the age limits of the new eighteen to forty-five draft law. In some quarters it is thought that the Government, as in the case of Charlie Chaplin, may decide that Doug is worth more to his country as a citizen on account of the work he has done and can do in behalf of the Liberty Loan and other war fund drives than in the service.

Fairbanks' contract for the distribution of his films with the Artcraft Pictures Corporation is nearing expiration. Offers, it is said, already have been made him amounting to more than \$2,000,000 for his next eight pictures.

Fairbanks' rise during the past two years has been a dizzy one. He started his picture career with the Fine Arts Company at a now measly competence of \$1,700 a week. This latter was boosted to \$2,500. Since he formed his own company his income has hovered close to \$20,000 a week.

### ORGANIZE FOUR COMPANIES

Four companies have been organized to present "America's Answer," the Government official war picture, on tour. In advance of the quartette of films will be T. D. Bonnevillie, Harry Sloan, Fred Grant and Si Goodfriend. The managers of the four organizations are Fred Zweifel, A. H. Varley, John F. MacKenzie and W. H. Taylor.

"America's Answer" now is being presented in New York, Philadelphia and Boston. The fourth showing began in Washington, D. C., Sunday night. Howard Herrick is representing the picture at the National Capitol.

### GRIFFITH TO DO DRAFT FILM

At the request of Provost Marshal Crowder, D. W. Griffith will make a picture exemplifying the draft. The story is by Captain King, who, with Colonel Wigman, will assist Griffith in the making of the picture. The object of the film will be to depict what the draft has done to correct physical and mental defects and to change the viewpoint of life heretofore held by many useless citizens. It will be told in story form and will be a five or six reeler, instead of a mere statement of facts presented in two reels as was originally intended.

### FILM MAN LEAVES \$479,044

The net estate of the late Samuel Long, President of the Kalem Company, amounts to \$479,044.26, all of which will go to his widow. Mr. Long died intestate and besides his wife was survived by two brothers, each of whom, although entitled to one-fourth of the estate declined to accept their respective shares and assigned them to the widow, Mrs. Alice M. Long.

### METRO HAS PROPAGANDA FILM

"Wilson and the Kaiser" is the title of a new propaganda picture which Metro is now making. It will show, in parallel, the lives of the two men from babyhood to manhood.

## FILM FLASHES

Paul Gulick, of Universal, is on a vacation.

Cecille DeMille is going to reproduce "The Squaw Man."

"The Hun Within" is the feature at the Rialto this week.

"The Siren's Song" is the title of Theda Bara's next picture.

Robert Thornby has been added to the staff of Metro directors.

Vitagraph is releasing a series of new special two-reel comedies.

D. Anthony Tausky has been engaged as special title artist by Metro.

Vivian Martin is at work on a picture called "You Just Can't Wait."

All Metro pictures will hereafter bear the legend "Made in U. S. A."

The Loew Circuit has booked "The Street of Seven Stars" for fifty-five days.

June Elvidge is taking a vacation after having worked steadily for one year.

G. Butler Clonbough is to direct the next Lila Lee picture, "The Secret Garden."

Jack Barrymore is featured in a film called "On the Quiet" at the Strand this week.

Charles Moyer, of the Paramount forces, is spending his vacation in Reading, Pa.

"Heart of Gold," with Louise Huff as star, is now being made at the World studios.

Beatrice Joy will be seen opposite J. Warren Kerrigan in a forthcoming feature.

Dustin Farnum is at work on a screen version of Jackson Gregory's "Wolf Breed."

The first Olive Tell-Metro starring vehicle has been completed. It is called "Secret Strings."

The Producers' Distributing Company has a new propaganda film entitled "The Sins of the Kaiser."

Doris Kenyon will be seen shortly in a new feature called "Wild Honey," which she herself selected.

Alice Joyce has finished the making of O. Henry's "Brickdust Road," and is at work on a new feature.

Ruth Clifford will be seen in a Bluebird picture called "The Bargain True," taken from a Post story.

Charles C. Johnston has been engaged as manager of the New York branch of United Pictures Corporation.

Kent Daniels, formerly of the World Pictures poster staff, is now a lieutenant with the Camouflage Corps.

"America's Answer," the second U. S. official war film, is being shown in the larger cities throughout the country.

Jim Loughborough, formerly with the Metro press department, has recovered from the effects of gas at the front.

"Till I Come Back to You" is the feature of the Rivoli this week, instead of last, having been delayed a week in transit.

Fred Stone, having completed his third Artcraft picture, has returned to New York to begin rehearsals in "Jack o' Lantern."

Mme. Sarah Bernhardt has turned scenario writer. Her maiden effort, "The Infernal Web," will be used as a starring vehicle for Mme. Yorska.

"Ruling Passions," a problem play starring Edwin Arden and Julia Dean, was given its premiere at the Casino Theatre, New York, last Sunday.

Francis X. Bushman and Beverly Bayne may sever their connection with Metro upon completion of a picture on which they now are working, it is said.

Mary Boland and Lucy Cotton have been engaged as stars of the Screen Crest Pictures. The features they are to appear in have not yet been named.

"Strengthen America" will be shown in the Senate Chamber as an aid to putting through the prohibition amendment when that measure comes before the House shortly.

# Oh! Frenchy



## FILM FLASHES

S. T. Stephens is the new exchange supervisor for Mutual Film.

Joseph Merrick is now Coast Supervisor for the Mutual Film Co.

L. L. Pennybaker is now branch manager for Mutual at Oklahoma City, Okla.

Anna Case, American soprano, will make her film debut in "The Golden Hope."

Geraldine Farrar has returned from Cody, Wyo., and is now at work at Fort Lee.

Louise Lovely will be seen as leading lady with William Farnum in "The Man of Power."

Arleen Pretty will be starred in a series of features to be made by E. Lanning Masters.

Stewart Holmes will appear in "Miss Money Bags," the Bushman and Payne Comedy film.

Peggy Shanor will be seen in an important role in "The Goddess of Chance," a forthcoming Fox feature.

W. A. S. Douglas has gone on a trip to San Francisco in order to report for service in the Tank Corps.

Lillian Walker and Company have moved to the coast, where all forthcoming Walker pictures will be made.

"L'En Air," the new picture from the Wharton studios, was completed in the record time of twenty-two days.

Arthur Lee, formerly of Gaumont, is now a corporal in Platoon No. 6 at Technical High School, Buffalo, N. Y.

Sam E. Rork has gone on a trip to Cleveland, Detroit, Chicago and Indianapolis in behalf of Hawthorn-Mutual pictures.

"The Street of Seven Stars," the first film made by the Doris Kenyon Company, is being shown at the Marcus Loew's theatres this week.

Lila Lee will make her screen debut at the Rialto Theatre next week in her first Paramount picture, "The Cruise of the Make-Believe."

Clyde Slater has been engaged by the Goldwyn Company and by the Douglas Fairbanks Company to do all of their laboratory work in the West.

Madeline Travers, who played Madame Caillaux in "The Caillaux Case," having finished that picture, has left for a short vacation in Greenboro, Vt.

Hugh Thompson has been engaged to play the lead in "The Coal Picture," the new title given to film first known as "The Giant Ardukes," an Educational film.

Ernest E. Gagnon, president of the California Motion Picture Enterprises, and Evelyn Connor, a non-professional of St. Louis, Mo., were married last Thursday at the Church of the Holy Innocent, New York.

E. M. Newman, who has just returned from the European fighting fronts, left last week for Washington to confer with George Creel, with the view to having war pictures, which he took while abroad, released.

Frank Hall has purchased the rights to "Her Mistake," an Evelyn Nesbit picture which will be released through the Producers' Distributing Corporation, the name to be issued by the new Hall company.

"America's Answer," the United States official war picture, closed a four weeks' engagement at the George M. Cohan Theatre last Saturday night. The film is being shown at the Academy of Music in Brooklyn this week.

President Wilson, his Cabinet officers and distinguished members of the diplomatic corps attended the Washington premiere of the Creel committee's film, "America's Answer," at the Belasco Theatre, Washington, last Monday night.

S. L. Rothapel, managing director of the Rivoli and Rialto Theatres, staged the Government film, "America's Answer," at the Belasco Theatre, Washington, D. C., last week. President Wilson, members of his Cabinet and other high Government officials attended the presentation.

The special releases planned by Universal for the next few months are "Modern Love," set for release September 9th; "Talk of the Town," September 23rd; "Vanity Pool," October 7th; "Three Mounted Men," October 21st; "Danger—Go Slow," November 4th; "Kiss or Kill," November 18th; "Till We Meet Again," December 2nd; "The Big Little Person," December 16th, and "Boiling Over," December 30th.

# Oh! Frenchy

## FEATURE FILM REVIEWS

### "IN PURSUIT OF POLLY"

Paramount. Five Reels

Cast

Polly Marsden.....Billie Burke  
Colby Mason.....Thomas Meighan  
"Buck" Marsden.....Frank Losee  
Talbot Sturges.....A. J. Herbert  
Larry O'Malley.....William Davidson  
Emile Kremer.....Benjamin Deely  
Story—Comedy-drama. By Mann Page and Isola Forrester. Directed by Chet Withey. Features Billie Burke.

Remarks

This is a typical Billie Burke picture. Miss Burke is perhaps best known for her portrayal of indiscreet young women. In this, her latest picture, she permits herself to become engaged to three different men, whom she leads a lively chase, only to marry some one else in the end. "In Pursuit of Polly" is replete with amusing situations and interest is maintained until the end.

Polly Marsden has given her heart to each of three suitors. Her father, a dignified broker, insists that she choose without further parley, between the three. She promises to reach a decision by 2 o'clock the next day.

In the meantime the story of Atalanta, in which a fleet-footed maiden of ancient Greece pledged her heart to the suitor who outdistanced her in a foot race, solved her dilemma; she would determine her choice by the same token, except that, in keeping with modern customs, the four would employ automobiles, launches and other up-to-date modes of propulsion.

The day of the pursuit arrives. The first to overtake or "beat" her to a stated destination would be the lucky man. Polly resorts to a ruse and, exchanging garb and places with her maid, who was waiting for her by the roadside, the car doubles on its tracks. In the meantime, Polly pursues a short cut by enlisting the services of a launch. Breakdowns, fire and other troubles attend the trio of pursuers. In the course of time, all four arrive at their destination.

In a final effort to elude the trio she seeks refuge, by means of an open window, in the room of Emile Kremer, a German spy, whose identity, however, is unknown to her. The German mistakes her for a woman confederate whom he was expecting, but whom he had never seen. She tells him she is being pursued and he agrees to shelter her in a secret cabin. This convinces Colby Mason, a Secret Service agent, who is on the trail of Kremer, that she is the spy's confederate. Previously, Polly and Mason had met on the roadside, the chance meeting resulting in mutual love at first sight.

Discovering the identity of Polly, the Germans decide to make short shrift of her and Mason arrives in time to save her from death by electrocution. In the meanwhile the three suitors have followed Polly to the cabin and each claims her. Woman-like, she has changed her mind, however, and, to the astonishment of the trio, introduces them to Mason, whom she has promised to marry.

Thomas Meighan, as Colby Mason, does not have a great deal to do, but does that little in his usual satisfactory way. Others in a uniformly good cast acquit themselves acceptably.

Box Office Value

One day.

### "HICK MANHATTAN"

Paramount-Flagg Comedy.

Cast

Flo Donahoe.....Peggy Hopkins  
Hugh Columbus McGinty.....Olin Howland  
Story—Satirical comedy. By James Montgomery Flagg. Directed by Jack Eaton and Eltinge F. Warner. Features Peggy Hopkins.

Remarks

This is perhaps the best screen work Flagg has yet done. It is a satirical comedy with a moral, which is to the effect that you can "get away" with anything in Manhattan if you've got nerve and charge enough.

The story concerns Flo Donahoe, a dancer, who is "on her uppers." Threatened with ejectment for non-payment of her room rent, she retires, to be routed out a few hours later by a cry of fire, which proves to be more smoke than flame.

Hugh McGinty, who hails from the Middle West, as an artist of the brush and palette, is a "divver." He is in front of Flo's "domicile" when she rushes forth, scantily clad. This gives him an inspiration.

He tells her she is a Greek dancer who cannot speak English, and tells her to get herself arrested. She is taken before the sergeant of a night court and McGinty intercedes in her behalf. He invents a story of her early life in Greece and would have everyone believe that she has never worn shoes or clothing. The newspapers give her columns and, as a result of the notoriety, she obtains an engagement on "big time" at a fabulous sum, but refuses to go on until Eva Tanguay and a trained seal act is moved further down on the bill.

In "Hick Manhattan," the author has attempted to prove that "I'll ole Noo York," although the world's greatest city, always has been and always will be a "hick" town.

Honors go to Miss Hopkins and Olin Howland, who plays the part of McGinty.

Box Office Value

Full run.

### CLUTCH OF CIRCUMSTANCE

Vitagraph. Five Reels.

Cast

Ruth Lawson.....Corrinne Griffith  
John Lawson.....Robert Gailard  
Rudolph Rayburn.....David Herblin  
Lorry Williams.....Florence Deshon  
Jack.....Denton Vane  
Mrs. Lawson.....Esta Banks  
Story—Dramatic. By Leighton Graves Osmon. Directed by Henry Houry. Features Corrinne Griffith.

Remarks

Ruth Lawson has been strangely transplanted in a straight-laced, puritanical New England town and marries John Lawson, who shares the narrow views of the village.

The latter receives an injury that robs him of his reason. After running through a meagre "nest-egg," Ruth is forced by circumstances to throw herself into the breach as the breadwinner. Slander and gossip, however, drive her to the city, where her hopes are shattered and she is forced to accept employment in a sweatshop.

Lorry Williams, an actress, whose attention Ruth attracted on her way to the city, becomes interested in her and takes her to her apartment. Here she meets Rudolph Rayburn, producer of musical revues. He creates a role for her in a new production and she scores a pronounced hit.

Rayburn's overtures, after she finds herself on the road to fame and fortune, opens her eyes to the fact that most men expect a "price" for their efforts. She repulses his advances and determines to have nothing further to do with him. The same night she receives a letter from home, informing her that an expensive operation is necessary to save her husband's life. With a vision of a return to the sweatshop and a meager existence before her, she telephones Rayburn that she has changed her mind and has decided to accept his proposal, provided he telegraphs money to defray the operation. He sends the money, but does not force her to keep the bargain, leaving the city instead.

Months of popularity and prosperity follow, but Rayburn does not return. In the meantime she learns that her husband has regained his faculties, but, learning that she is on the stage, turns from her, despite the sacrifice she has made for him. Rayburn returns and advises her to go to her husband and tell him everything, telling her to stay if her husband believes her story; otherwise, to return to him, telling her of his love. Ruth returns to Harbury, but is shunned by the villagers and her husband alike. She returns to the city and to Rayburn, the husband in the meantime suing for a divorce.

Box Office Value

One day.

### "DAUGHTER ANGELE"

Triangle. Five Reels

Cast

Angele.....Pauline Starke  
Mary.....Myrtle Rishell  
Anthony Brenton.....Walt Whitman  
Bob Fortney.....Philo McCullough  
Frank Chumige.....Gene Burr  
Mrs. Chumige.....Lulu Warrenton  
Jimmy Shea.....Miles McCarthy  
Mrs. Brown.....Mrs. Mackley  
Hans.....Harold Holland  
Story—Melodramatic. Written by W. H. Stearns. Directed by Wm. Dowlan. Featuring Pauline Starke.

Remarks

This is a story in which a German spy plot is intermingled with a rapid-fire love story, the latter being more incidental than essential.

Mary, who, twenty years before, has estranged herself from her father, Anthony Brenton, because of a runaway marriage, returns with her daughter, Angele, but is denied admittance to her father's house by Mrs. Chumige, the housekeeper who schemes to get the old man's money.

Angele, who suspects Mrs. Chumige, enters her grandfather's home in the guise of a French refugee. She is recognized by the housekeeper, who at once plans to have her son, Frank, marry Angele. Frank at once starts a whirlwind courtship with the girl, which is interrupted by the appearance of Bob Fortney who claims to be an entomologist. Angele transfers her affections to Bob and Mrs. Chumige watches the latter closely. She sees some flashing signals to a German U-boat, thinks it is Bob and informs Washington about it. When Frank learns what his mother has done he confesses he is the one who signaled the U-boat.

Mother and son then, by threats, force Angele into a secret marriage with the young man. This accomplished, they spread the report that Bob is a spy and Brenton is his accomplice. A Ku-Klux Klan is formed, and just as Brenton is to be lynched Bob announces he is a Secret Service man and that Frank and a German friend, Hans, are the spies. They both attempt to shoot Bob, but are shot by Jimmy Shea, a friend of Brenton. Mary and her father are reunited and the picture ends with Angele and Bob in loving embrace.

The story is often times illogical and inconsistent, but its timely theme should carry it to success along with hundreds of other war theme films.

Box Office Value

Full run.

### "THE PRUSSIAN CUR"

Fox Special. Eight Reels

Cast

Rosie O'Grady.....Miriam Cooper  
Patrick O'Grady.....James Marcus  
Jimmie O'Grady.....Patrick O'Mally  
Lillian O'Grady.....Leonora Stencort  
Dick Gregory.....Sidney Mason  
Otto Goltz.....Capt. Horst von der Goltz  
Count von Bernstorff.....Walter McEwan  
Wolf von Eidel.....Wm. M. Black  
Woodrow Wilson.....Ralph Faulkner  
Emperor William II.....Walter M. Lawrence  
Emperor William I.....Charles Reynolds  
Crown Prince Frederick.....Wm. Harrison  
Marshal von Hindenburg.....James Hathaway  
Admiral von Tirpitz.....P. C. Hartigan  
James W. Gerard.....John E. Franklin  
Story—Propaganda film based upon facts supposedly supplied by Capt. Horst von der Goltz, German agent in America. Directed by R. A. Walsh, with a cast of star players.

Remarks

This, like all other propaganda pictures, is a mixture of truth and fantasy. There is the necessary touch of human interest to make the film appealing and some ripping good propaganda material. The characters, while in most cases poorly drawn, are portrayed with an artistic touch. The best drawn characters are those of President Wilson and Von Tirpitz. The "Kaiser" is poorly drawn, but well acted.

Rosie O'Grady, a belle of the slums, is in love with Dick Gregory, a real Irish lad. Her father wants her to marry Otto Goltz, masquerading as a patriot, but in reality a German agent of the invisible embassy. He marries Lilly, Rosie's sister, and uses her as a foil for his dastardly plots. He works her to death and her brother, a soldier of Uncle Sam, home on furlough, kills him, thus supplying the climax for the film, which ends in the usual way, picturing the Kaiser a prisoner of Uncle Sam.

There are too many scenes and too many pictures to be described here, but the film will surely serve to arouse the slumbering flame of patriotism in any slacker's heart. It will also prove a good box office attraction.

Box Office Value

Full run.

### "WILD LIFE"

Triangle. Five Reels

Cast

Chick Ward.....William Desmond  
Helen Martin.....Josie Sedgwick  
Mae Garcon.....Dot Hager  
Steve Barton.....Ed Brady  
Red Kelley.....Orral Humphries  
Al.....Graham Pettie  
Jack.....Eddy Peters  
Bill.....Bill Patton  
Story—Western drama. Written by M. V. Deering. Directed by Henry Otto, featuring William Desmond and Josie Sedgwick.

Remarks

William Desmond is at his best in a Western and "Wild Life" is a capital vehicle for him.

Chick Ward, who has wrongly earned the reputation of being a "bad man" of a frontier town called Salinas, falls in love with Helen Martin, a girl who has come to the Blue Bell dance hall through misrepresentation.

Chick, thinking Helen is like the other girls, kisses her and the girl slaps his face. This incident leads to a fist fight between Chick and Steve Barton, in which the latter is badly beaten. Red Kelley, Steve's pal, then attempts to kill Chick but is himself killed.

Then Barton and the "Kid," the latter of whom Chick has befriended, hold up a stage coach. Through a handkerchief belonging to Chick, which Barton finds, he makes the boys believe Chick committed the hold-up. A lynching party then arrives at Helen's home, where Chick is, but the "Kid" who was shot by one of the occupants of the stage, and whom Chick has brought to Helen's cabin, tells the boys that Barton is the guilty man and he is led off to ornament the end of a rope. This brings Chick and Helen to an understanding and the picture ends in the good old fashioned way.

The one weak spot in the film is that the two last reels have been poorly cut. The story is red-blooded and holds interest with its thrills and rough heart story. Desmond does forceful work and receives good support from an able company headed by Josie Sedgwick. The direction is good.

Box Office Value

Full run.





# THE NEW YORK CLIPPER

## DR. JULIAN SIEGEL, the Theatrical Dentist

Suite 204 PUTNAM BUILDING, NEW YORK CITY

Phone Bryant 5482

EXCEPTIONAL RATES TO THE PROFESSION



## MENZEL'S

CONSERVATOIRE  
DE CHOREGRAPHIE  
CLASSIQUE

22 East 16th Street  
Phone, Stuyvesant 3334  
New York

## INSURE YOUR MATERIAL AGAINST THEFT REGISTER YOUR ACT

### SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 1604 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....  
for Registration.

NAME.....

ADDRESS.....

## PLAYS

FOR STOCK, REPERTOIRE, AMATEUR COMPANIES  
LARGEST ASSORTMENT IN THE WORLD. Books for home  
amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax  
Works. Catalogue Free! Free! Free!  
SAMUEL FRENCH, 28 West 38th St., New York

## Great New Unpublished Song Numbers

We invite all singing members of the theatrical profession to examine an assortment of  
We are certain we can supply you with the kind of song material you want to improve your act and will gladly demonstrate those which  
may prove available for use. This is your opportunity to identify yourself with a great song before it is sung by every Tom, Dick and Harry.  
CALL OR WRITE TODAY

KNICKERBOCKER HARMONY STUDIOS

## Back of the Name Stands the Best Trunk Ever Built.

### THE WISE SHOWMAN knows that A TAYLOR CIRCUS TRUNK

is the best buy. He knows that if the  
season is started with a TAYLOR  
CIRCUS TRUNK that he can be sure  
of his trunk standing up under any  
conditions. BUY one now and forget  
about trunk trouble for years to come.

Used for Over 60 Years by Out-  
Door Ehowmen

Send for New Catalog

C. A. TAYLOR TRUNK WORKS  
678 N. Halsted St., Chicago, Ill.  
216 W. 44th St., New York, N. Y.

## High Class SECOND HAND GOWNS

L. GOODMAN

2315 S. State St., Chicago, Ill.

MANUSCRIPT PLAYS  
-MUSICAL-COMEDIES-  
-TABLOIDS- ETC.  
CHICAGO  
MANUSCRIPT CO.  
431 W. CLARK ST. CHICAGO, ILL.

## I. MILLER SHOES

THE LARGEST THEATRICAL  
SHOE MANUFACTURERS IN THE WORLD.  
ENTIRE COMPANIES OF ANY SIZE  
AND INDIVIDUAL ORDERS FITTED  
BY US AT 24 HOURS NOTICE.  
WE FILL EVERY STAGE AND STREET SHOE  
REQUIREMENT OF THE WELL DRESSED.

1554 BROADWAY NEAR 46th ST., N.Y.  
Chicago Store STATE ST. & MONROE

TIGHTS  
Write for Catalogue C-5  
WALTER G. BRETZFIELD CO.  
INC.  
1367 BROADWAY, N. Y.  
Cor. 37th St

PLAYS VAUDEVILLE ACTS, ETC.  
N. Y. PLAY BUREAU, Tre-  
mont Theatre, N. Y. City.  
Stamp for catalog.

## CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in  
length will be published, properly classified, in  
this index, at the rate of \$10 for one year (52  
issues). A copy of The New York Clipper  
will be sent free to each advertiser while the  
advertisement is running.

THEATRE AND WOOD FOLDING CHAIRS.  
New and Second Hand  
Atlas Seating Co., 10 E. 43rd and 7 E. 42nd St.,  
New York.

LAWYERS.  
Joseph A. O'Brien, 1402 Broadway, New York  
City.  
Edward Doyle, Attorney, 421 Merchants Bank  
Bldg., Indianapolis, Ind.  
James S. Kleinman, Equitable Bldg., 120  
B'way, New York City.

MUSICAL GLASSES.  
A. Brauneiss, 1012 Napier Ave., Richmond Hill,  
N. Y.

MUSIC COMPOSED, ARRANGED.  
Chas. L. Lewis, 429 Richmond St., Cincinnati,  
Ohio.

SCENERY.  
SCHELL'S SCENIC STUDIO  
581-583-585 South High St., Columbus, O.  
De Fless Scenic Studio, 447 Halsey St., Brook-  
lyn. Phone Bedford 8594J.

SCENERY FOR HIRE AND SALE.  
Amelia Grain, 819 Spring Garden St., Philadel-  
phia, Pa.

SONG BOOKS.  
Wm. W. Delaney, 117 Park Row, New York.

TENTS.  
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.  
Boston Regalia Co., 387 Washington St., Bos-  
ton, Mass.

THEATRICAL HARDWARE.  
A. W. Gerstner Co., 634 8th Ave. (41st St.),  
N. Y.

VIOLINS AND SUPPLIES.  
August Gemünder & Sons, 141 W. 42nd St.,  
N. Y.  
John Friedrich & Bro., Inc., 279 Fifth Ave.,  
N. Y.  
S. Pfeiffer, 145 W. 44th St., N. Y. C.

## WIGS and BEARDS

In All Styles and Qualities

THEATRICAL JEWELRY AND  
SPANGLES, TIGHTS, OPERA HOSE  
AND STOCKINGS, FANCY BRO-  
CADES, GOLD AND SILVER TRIM-  
MINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices  
CATALOGUES and SAMPLES upon re-  
quest. When asking for Catalogue,  
please mention what goods are wanted.

J. J. WYLE & BROS., INC.  
Successors to  
SIEGMAN & WEIL

18 & 20 E. 27th St. New York

## TONIGHT BILLS

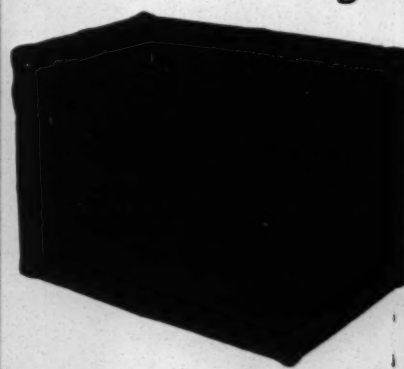
	One side	Two sides
5,000 4x12 Tonights.....	\$6.00	\$9.00
10,000 4x12 Tonights.....	9.00	11.50
15,000 4x12 Tonights.....	11.50	14.50
20,000 4x12 Tonights.....	13.50	17.50
30,000 4x12 Tonights.....	20.00	28.50

(6x9 size same price as 4x12 in quantities as  
above stated)

5,000 3x8 Tonights..... 5.50 7.00  
10,000 3x8 Tonights..... 8.50 10.50  
15,000 3x8 Tonights..... 10.50 13.00  
20,000 3x8 Tonights..... 12.50 15.00  
30,000 3x8 Tonights..... 17.50 20.00  
(On orders of 30,000 and over of Tonight Bills,  
either one, two, three or six different styles, evenly  
divided, may be had at no additional cost. One-side  
Tonights having on them the cast and synopsis of  
plays will be charged for at the two-side rate.)  
For other theatrical printing send for price list.  
Route book, samples, etc., 10c. in stamps. Owing  
to unsettled market conditions all prices subject to  
change without notice. THE GAZETTE SHOW  
PRINTING CO., Mattoon, Illinois. Terms: Cash  
with order.

ALVINE SCHOOL  
OF  
DRAMATIC ARTS  
Four schools in one  
Practical stage training  
The Schools student's stock  
Theatre afford public show appearances  
Works for detailed Catalogue, Study desired in  
ALVINE THEATRE SCHOOL OF ACTING  
225 W. 57th St.  
NEW YORK

## Bal's Dreadnaught



AT SUBMARINE PRICES

30 inch .....	\$23.00	36 inch .....	\$36.00
32 inch .....	24.00	38 inch .....	28.50
34 inch .....	25.00	40 inch .....	27.00
42 inch .....	\$27.50		

## WILLIAM BAL COMPANY

145 W. 45th St., N.Y. 4 W. 22d St., N.Y.

NEW CIRCULAR NOW READY

Mail Orders Filled Same Day Received  
\$5 Deposit Required

## GOWNS FURS

ANDREWS, 506 S. State St., CHICAGO

WIGS Toupees Make-Up  
Send for Price List  
WORTH HILE G. SHINDHELM  
109 W. 46th St. New York

## VELVET STAGE AND PICTURE SETTINGS

BEAUMONT VELVET SCENERY STUDIOS  
935 Market St., Pantages Theatre | 245 W. 46th Street,  
Building, San Francisco, Cal. | New York City.

ATTENTION We buy and sell PLAYS,  
SONGS, all kinds of good spe-  
cial material. Music composing and arranging.  
N. Y. PLAY-MUSIC BUREAU, 3798 Broadway,  
N. Y. Brokers.

CROSS  
AND  
BANTA  
SHOW PRINTING CO.  
SUCCESSORS TO JIM WINTERBURN  
RUSH ORDER FOR  
TYPE POSTERS  
501 S. DEARBORN ST. CHICAGO

## WILLIAM RUSSELL MEYERS Vaudeville Author

Special Songs, acts in "one," recitations, etc.  
With Harry Linton's Author's Exchange.  
202 Palace Theatre Building, New York.

## ACTS

Plays, Sketches Written.  
Terms for a stamp. E. L.  
GAMBLE, Playwright,  
East Liverpool, Ohio.

## SKETCHES

Written to order. Terms to suit.  
Particulars for stamp. Address  
MICHAEL J. FLOOD, care General  
Delivery, Phila., Pa.

## Wardrobe Prop Trunks, \$5.00

Big Bargain. Have been used. Also a few  
Second Hand Innovation and Fibre Ward-  
robe Trunks, \$10 and \$15. A few extra large  
Property Trunks. Also old Taylor Trunks  
and Bal Trunks.

Parlor Floor, 28 W. 31st St., New York City

## SCENERY

Diamond Dye, Oil or Water Colors.  
SCHELL SCENIC STUDIO, COLUMBUS, O.

## WIGS

Human Hair, brand new, Irish,  
Dutch, Jew, 85c. each. Bonnet  
or Men's Dress Wig. \$1.25, \$1.75,  
Negro, 30c.-50c. Tights, 90c.  
Paper Hair, Masks, Novelties, Props.  
Catalogue Free.

G. KLIPPERT, MFR., 46 Cooper Sq., New York